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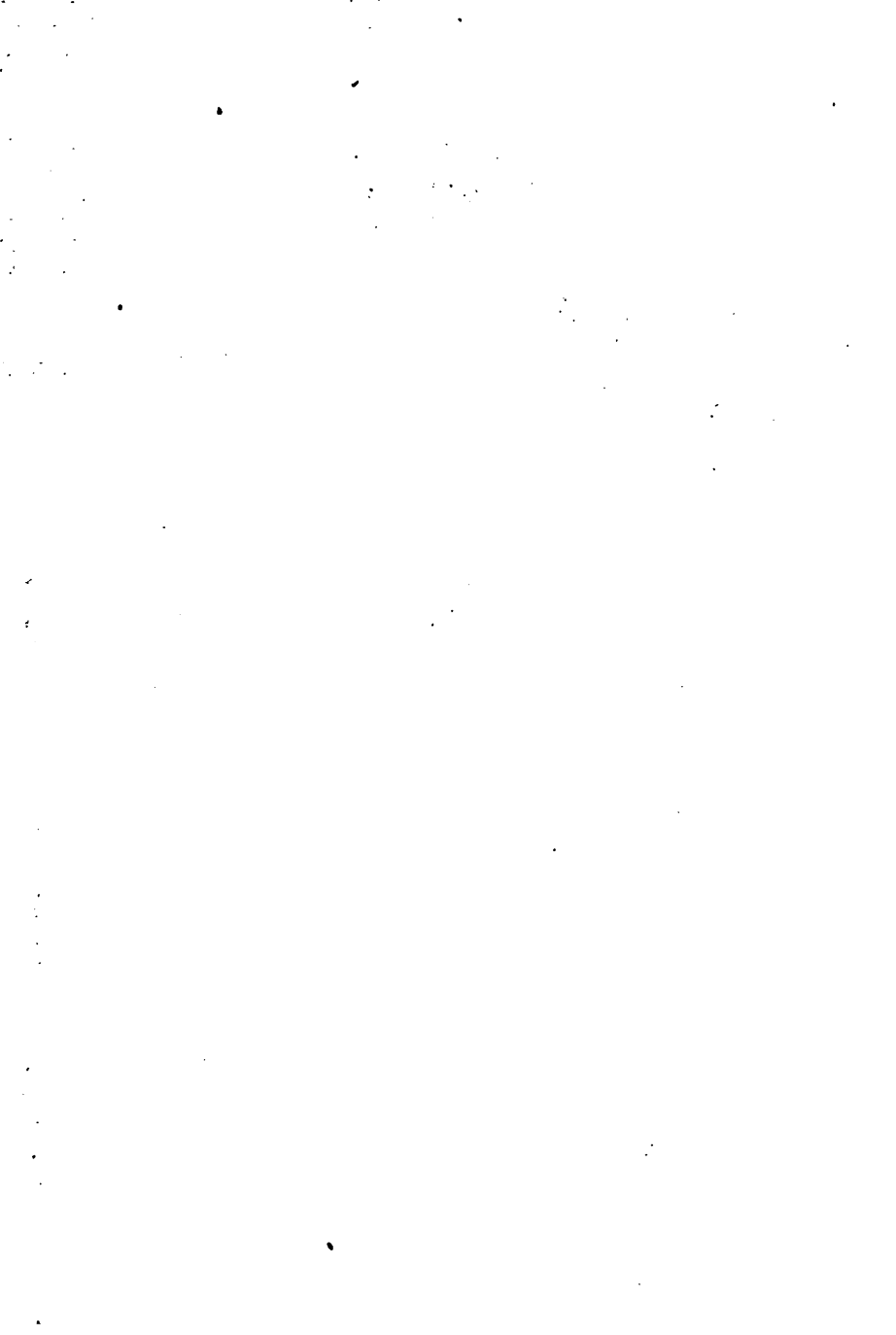
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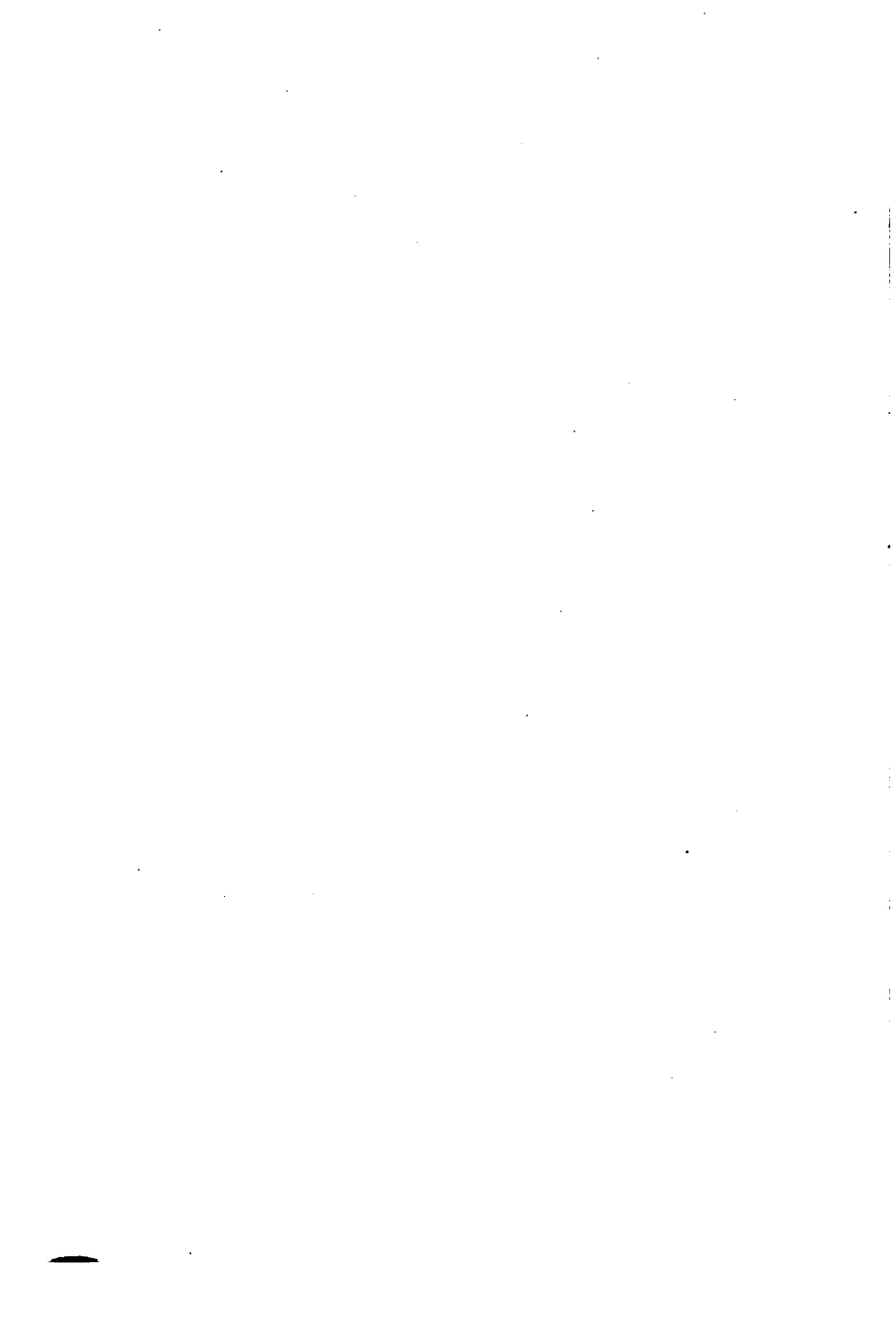
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BELL'S CATHEDRAL SERIES

STRATFORD-ON-AVON





THE AVON, AT STRATFORD.

THE COLLEGIATE CHURCH OF
STRATFORD-ON-AVON
& OTHER BUILDINGS OF INTEREST
IN THE TOWN & NEIGHBOURHOOD

BY
. HAROLD BAKER

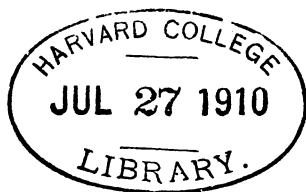
WITH FIFTY-EIGHT ILLUSTRATIONS CHIEFLY FROM PHOTOGRAPHS

BY THE AUTHOR



LONDON: GEORGE BELL AND SONS. 1908

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First Edition, 1902.

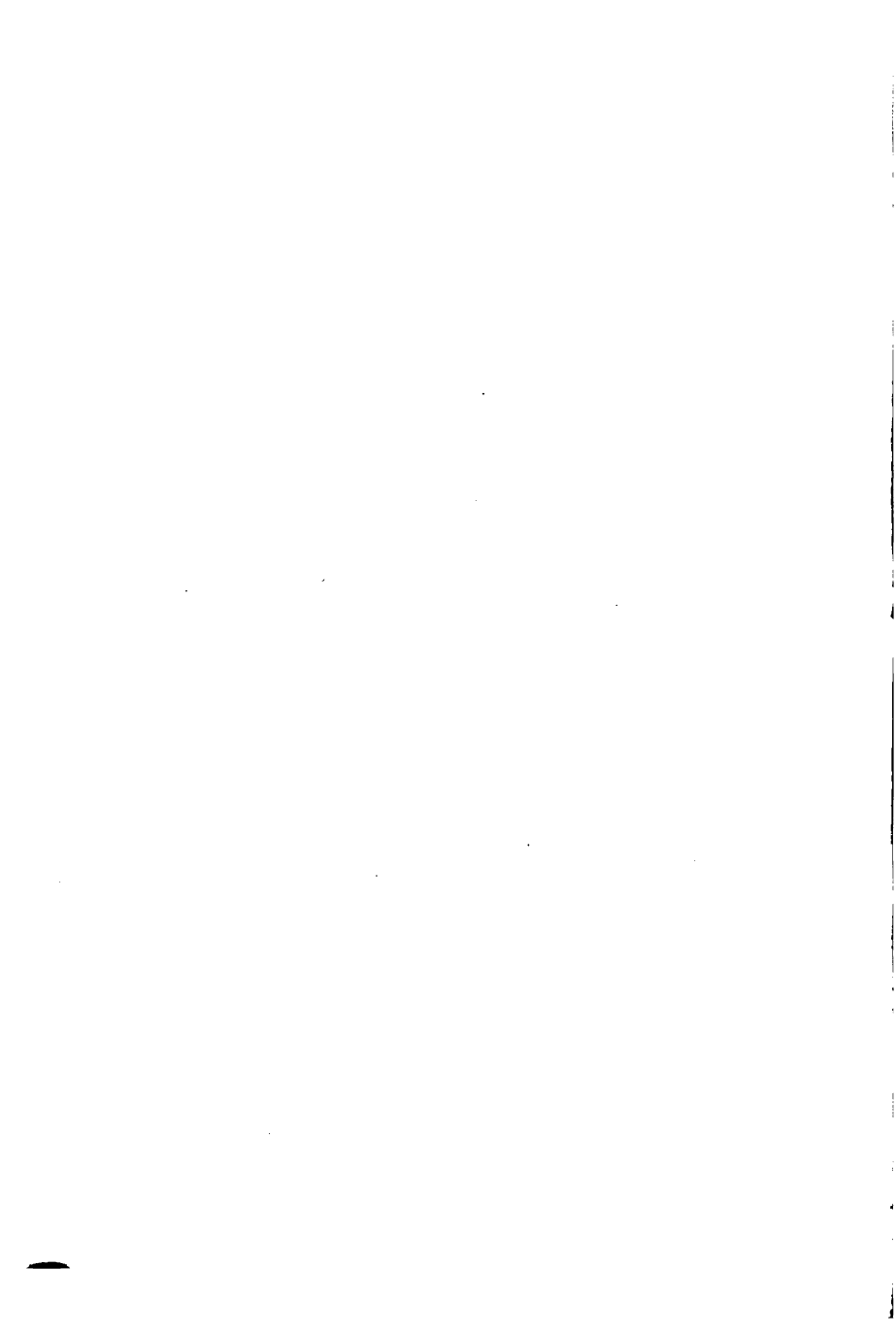
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AUTHOR'S PREFACE

THE work of preparing this book has been lightened by the assistance of several friends, to whom I tender my hearty thanks. I wish, in particular, to thank the Trustees of Shakespeare's Birthplace, and the Committee of the Shakespeare Memorial Association, for permission to photograph buildings, pictures, sketches and books for the purpose of illustration; and the Vicar, Rev. G. Arbuthnot, for permission to photograph the church and for valuable suggestions. I am also indebted to the late Mr. Bodley, R.A., for the plan of the church; to Sir Arthur Hodgson, K.C.M.G., for permission to include Clopton House; to Mr. Salt Brassington, Librarian of the Shakespeare Memorial; to Mr. Richard Savage, Secretary and Librarian to the Birthplace Trustees; and finally to Mr. Edwin Smith, of Evesham, for kind help on many occasions.

HAROLD BAKER.

BIRMINGHAM.



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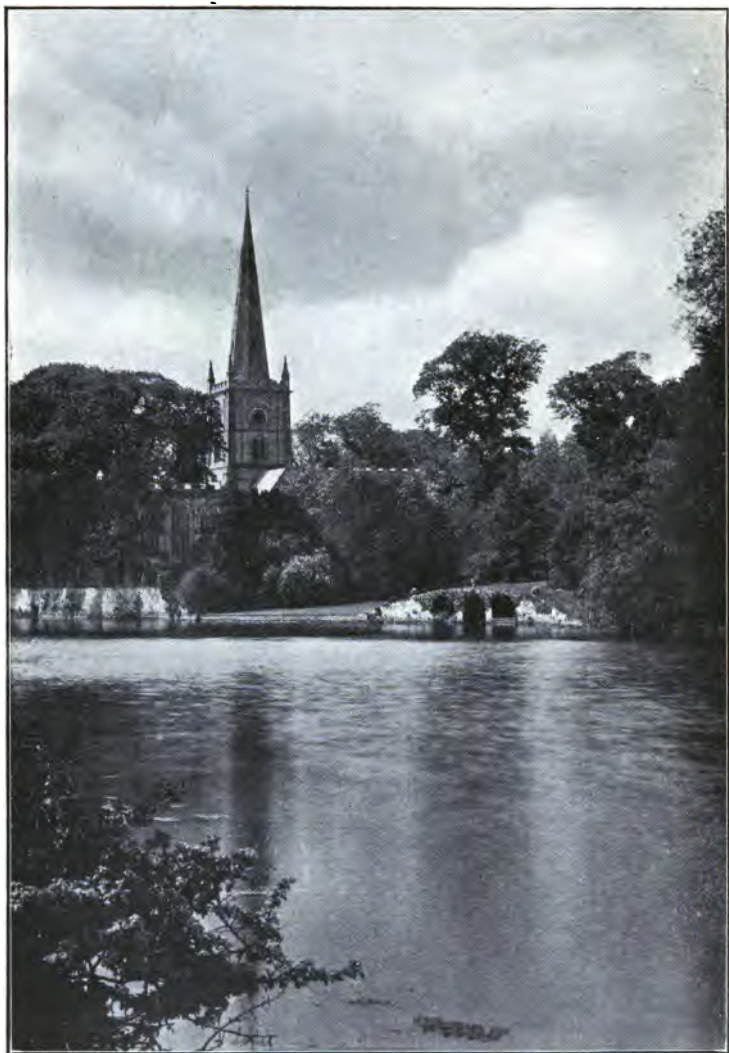
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H. Baker, photo.]

THE CHURCH FROM THE AVON.



STRATFORD-UPON-AVON IN 1749, SHOWING THE FORMER SPIRE.

From a contemporary sketch copied in J. O. Halliwell-Phillipps' "Outlines of the Life of Shakespeare," by permission of Messrs. Longmans and Co.

STRATFORD-UPON-AVON CHURCH AND TOWN

CHAPTER I.

HISTORY OF THE CHURCH.

STRATFORD-UPON-AVON, the literary Mecca of the whole English-speaking race, is for ever inseparably associated with the name of William Shakespeare, "the greatest in all literature." Yet, even if it were possible to imagine the quiet country town apart from the memory of its most celebrated son, it would still be found full of charm. Standing in the rich, fruitful "Heart of England," through which flows one of the most beautiful rivers in the world, so typical in its quiet repose of our English country life, it is also full of architectural and historical interest. In addition to its large and beautiful church, its Guildhall, Guild chapel, Grammar School, and other buildings connected with the Guild life of the town, its streets of half-timbered houses, and its grand fifteenth-century bridge, it possesses one of the most complete series of town records in existence.

STRATFORD-UPON-AVON CHURCH.

The records of the fabric of the present church, however, are rather scanty.

The name of the river on which it stands, Avon, is Celtic,



H. Baker, photo.]

THE GUILD CHAPFL, GUILDHALL, GRAMMAR SCHOOL AND
ALMSHOUSES.

and in Welsh, spelt Afon, still denotes river. The name of the town, Stretford, shows that there was a Roman road or street passing the river at a ford, and joining the great Roman road

which passes through Birmingham, where it is still called Icknield Street. The remains of the great forest, once almost covering the district, are not far away at Packington, still bearing the old Celtic or British name of Arden. The market-place of Stratford still retains its old Saxon name of Rother, or cattle market. With the exceptions of these indications of early origin, there are no records of the history of the place until three hundred years before the Norman Conquest, when a monastery was founded soon after the conversion of the Saxons to Christianity. In 691, St. Egwin, who became the third Bishop of Worcester in 693, exchanged a monastery he had built at Fladbury-on-Avon, for the monastery at Stratford, and three thousand acres of land, with Aethelard, a Viceroy of the Wiccians. St. Egwin resigned the Bishopric of Worcester, and retired to Evesham, where he founded an Abbey and died about 716. Nothing more is known of the monastery at Stratford until 758, when Offa, King of the Mercians, bestowed a meadow at Shottery, in the parish of Stratford, on the Bishop of Worcester, together with three farms at "Nuthurst in the woodland." In 781 Offa confirmed the right of the Bishop of Worcester to Stratford; and in 845 Berthulp, King of Mercia, granted a charter at Tamworth, confirming the Bishop's claims, with additional privileges. In 872 Wirefred, Bishop of Worcester, granted two of the farms at Nuthurst to Eanulf, for forty marks of gold, for his life and the lives of three persons to whom he might leave them, and at the death of the third, to revert to the monastery of Stratford. This appears to be the last mention of the monastery for two hundred years. It is not known whether the monastery was dissolved or destroyed, but no traces of it have ever been discovered; it is probable that the parish church was built upon the site of the Saxon monastery. Leland, who made his Itinerary in the reign of Henry VIII., tells us that "some conjecture that where the Paroch Church is nowe was the Monastery called *Stratford*, given in Augmentation of *Evesham* in St. *Edwin*, B. of *Worcester's* tyme but the Certainty of this is not knowen."

According to Domesday Book, there was "a church, a mill yielding ten shillings per annum and a thousand eels, and fourteen and a half hides of land," estimated at about two thousand acres. The value of the whole manor, which belonged to the Bishop of Worcester, was calculated at £25, a large sum •

at that time, and five times larger than the sum it produced in the time of Edward the Confessor.

At the time of the survey, about 1085, St. Wolstan, known as the founder of the cathedral, was Bishop of Worcester.

In 1251 Baldwinus, Bishop of Worcester, had a survey made of the manor, known as *his* Domesday Book, the land had increased to fifteen hides and one yard, and many trades are



H. Baker, photo.]

OLD HOUSES IN ROTHER STREET.

mentioned, "weavers, tanners, tailors, carpenters, dyers, white-smiths, blacksmiths, wheelwrights, fleshmongers, shoemakers and coopers"; and the mill employed labourers and fullers.

John de Constantiis, who, it is believed, was consecrated Bishop of Worcester at Stratford, obtained from Richard I. a charter, dated 1197, giving the right to hold a weekly market on Thursday, for which privilege *his* burgesses paid the sum of sixteen shillings a year. He also settled upon them the "inheritance of their burgages; reserving to himself, for all services,

the annual payment of twelve pence : to each of these burgages he allotted a stipulated quantity of land, three perches and a half broad, and twelve perches long, making them free of toll for ever, according to the custom of Bristol, and excommunicating all persons who should presume to infringe upon their privileges ; all of which Magerius, the next Bishop, confirmed." Walter de Grey obtained a charter from King John, for an annual fair on the eve of Holy Trinity. The fortieth Bishop, William de Bleys,¹ obtained a charter for another annual fair on the eve of St. Augustine. Walter de Cantelupe obtained from Henry III. a charter for yet another annual fair on the eve of the Exaltation of the Holy Cross, September 14th, "the toll whereof was 9s. 4d., and the toll of the market 16s. per annum." The same Bishop also obtained a charter of Free Warren, bearing date, at Merton, the 2nd of April, in the 39th of Henry III., for himself and his successors in all their domains and lands here. Godfrey Giffard, forty-third Bishop, obtained a charter for another annual fair to be held on Holy Thursday, and shortly afterwards he obtained a renewal of the fair on the eve of Holy Trinity, which seems to have fallen out of use.

In 1291 the Bishop had a "revenue of £20, two carucates of land rated at 20s., a mill yielding £5, the pleas and perquisites £3, and the profits of the store 20s."

In 1299 the Bishop's revenue from his manor of Stratford amounted to £57 1s. 0½d.

In 1280 the Bishop of Worcester had a park at Stratford, and on May 3rd he sent orders to the "Deans of Stratford, Warwick, Hampton, Blockley and Stow solemnly to excommunicate all those that had broke his park and stole his deer." In 1314 Walter de Maydenstone procured a new charter for the weekly fair, which had been neglected, and also for a new annual fair on the eve of St. Peter and St. Paul.

But in the reign of Edward III. the town received great benefits from three of her distinguished sons, John, Robert and Ralph de Stratford. John de Stratford, although he never held the office of Rector of Stratford, evidently had a great affection for his native town, a characteristic which he and his family shared with other distinguished sons of Stratford of later times. In 1332, when Bishop of Winchester, he rebuilt the south aisle of the parish church, and founded in it a chantry dedicated to

¹ Or Blois.

St. Thomas of Canterbury. This is the first record of the structure of the church. In 1337 he purchased the patronage of the church from the Bishop of Worcester, for "one messuage, one carucate of land, and ten shillings rent in Persley grove, near Hampton Lucy, of the yearly value of ten marks." This patronage he then bestowed on the chantry of St. Thomas, in the south aisle. The chantry consisted of five priests, including the Warden and Sub-warden. He settled the manor of Inge, or Ingon, upon the chantry and added the sum of 69s., the rent of land in and about Stratford. It is curious that John Shakespeare, the father of the poet, bought a farm called Ingon Meadow, in 1570, for the sum of eight pounds.

Adam de Styvington of Stratford also gave land at Ingon, and Nicholas de Dudley, Rector of Kingswinford, gave land in Dudley for the support of the chantry. On becoming Archbishop of Canterbury, John de Stratford gave the patronage of the church to the Bishop of Worcester. John de Stratford held the high office of Lord Chancellor on four separate occasions, and during his absences on the Continent he appointed his brother Robert Keeper of the Great Seal. He also held the post of Lord Treasurer, and made many journeys abroad as Ambassador to France. "He was buried in Canterbury Cathedral, on the south side of the high altar, by the steps of that of St. Dunstan, under a beautiful and majestic tomb of alabaster, whereon his statue lies at full length, in a devout posture, with his crozier, mitre and other episcopal habiliments; a venerable canopy of the same materials as the tomb being over it, supported by pillars, and adorned with curious and stately arches, and pendant Gothic work." (Wheler's "History of Stratford.")

Robert de Stratford, the younger brother of the Archbishop, was appointed by Godfrey Giffard, Bishop of Worcester, to be the first Master of the Guild of the Holy Cross, and in 1296 he erected a chapel, a Guildhall and Almshouses; all of these (with the doubtful exception of the chancel of the chapel) were rebuilt at a later date. He became Rector of Stratford in 1319. In 1332 he obtained a patent to "take toll for the space of four years upon sundry vendible commodities brought thither for sale, and the profits arising from these were appropriated towards the expense of paving the streets." He procured a renewal of the patent for four years longer, and later on it was

renewed again for two years more. While Archdeacon of Canterbury he had charge of the Great Seal of England, and in 1338 he succeeded his brother as Lord Chancellor, the only instance, it is said, of two brothers occupying that high position. He resigned the Chancellorship in 1336, when Bishop of Chichester. He was elected Chancellor of the University of Oxford, and succeeded in bringing a violent feud among the students to an end; they are said to have numbered thirty thousand at that time. In 1340 he again held the office of Lord Chancellor, but only for a few months.



THE COLLEGE AS STANDING IN 1799.

From Wheeler's "History of Stratford."

Ralph de Stratford, Bishop of London, was the nephew of John and Robert; his "good affections to this town, being his birthplace, stirred him up to that pious work," he built for the priests "a mansion house of square stone." It was begun in 1353, and ten carpenters and ten masons were employed on it, who received special protection, by the king's letters patent, while engaged in the work. This building was known as the College, and was at the west side of the churchyard. In 1413 Henry V. gave the priests additional privileges by charter, and the church became Collegiate, for in 1423 the Warden, or

Custos, was presented as Dean of the Collegiate Church. Thomas Balsall, Dean from 1465 to 1491, began to build the present chancel, and his successor, Ralph Collingwood, completed it and made other alterations to the building. He also appointed "four children choristers to be daily assistants in the celebration of Divine service, which choristers should always come by two and two into the choir for Matins and Vespers on such days as the same were to be sung there; and at their entrance into the church, bowing their knees before the crucifix, each of them say a Pater Noster and an Ave. And for their better regulation he did order and apppoint that they should sit quietly in the choir, saying the Matins and Vespers of our Lady distinctly: that they should not be sent upon any occasion whatsoever into the town: that at dinner and supper they should be constantly in the college to wait at table: and to read upon the Bible or some other authentic book: that they should not come into the buttery to draw beer for themselves or anybody else: that after dinner they should go to the singing school: that their master should be one of the priests or clerks appointed by the discretion of the warden, being a man able to instruct them in singing to the organ: as also they should have one bedchamber in the church whereunto they were to repair in winter-time at eight of the clock, and in summer at nine: in which lodging to be two beds, wherein they were to sleep by couples: and that before they did put off their clothes they should all say the prayer of *De profundis* with a loud voice, with the prayers and orisons of the faithful, and afterwards say thus 'God have mercy on the soul of Ralph Collingwood, our Founder, and Master Thomas Balshall, a special benefactor to the same.'" Ralph Collingwood conveyed land, for the maintenance of the choristers, at Stratford, Drayton and Binton; and Sir Edward Greville, John Greville and others were appointed trustees. He was succeeded by John Bell, who was Dean of Stratford for eight years; he resigned the office in 1526. "He appears to have been a favourite of Henry VIII.'s, who made him his envoy to foreign princes, and one of his council: and as a reward for his great services, in defence of his divorce from Queen Catherine, he gave him the Bishopric of Worcester." (Wheler.) The last Dean of the Collegiate Church was Anthony Barker.

On the suppression of the smaller monasteries by Henry VIII.,

in 1535, a survey was made, and the revenue of the College amounted to £128 9s. 1d. Besides the Warden and Subwarden, "there was one priest (who served the cure for the parishioners, and had an annuity of £6 13s. 4d.), three chaplains, three clerks and four choristers: Robert Parr, being the steward of their court, had a fee of 20s. per annum; and Hugh Reynolds, their Bailiff, an annuity of 40s." Eleven years later the College was suppressed and another survey was made, the total value being £123 11s. 9d. The Warden, Anthony Barker, had £68 5s. 5d. per annum, but the former Warden, John Bell, Bishop of Worcester, received a pension of £22. A vicarage was established instead of the College, and the patronage remained with the Bishops of Worcester until the reign of Edward VI., when it passed into the possession of John Dudley, Duke of Northumberland, father-in-law of Lady Jane Grey; on his attainder it was again held by the Crown until Queen Elizabeth restored his inheritance to John Dudley's son, Ambrose, the good Earl of Warwick, and brother to Robert Dudley, Earl of Leicester. It was again held by the Crown in the reigns of James I., Charles I. and Charles II., but the last conveyed it to Charles, Earl of Dorset.

The College was granted by Edward VI. to John Dudley, Duke of Northumberland, but passed to the Crown, with the patronage of the church, on his attainder by Queen Mary. Queen Elizabeth granted it on a lease to Richard Coningsby, in 1575, for twenty-one years, at the end of the lease it was sold to John Combe, who lived in it till 1614. This John Combe was a friend of Shakespeare, and is buried in the chancel of the parish church, against the east wall. It passed to his nephew, William Combe, who died in 1666, when the College became the property of a second William Combe, a nephew of the first. By the marriage of the latter's daughter with Edward Clopton it came into the Clopton family. About 1700 it came into the family of Keyte of Ebrington, Gloucestershire; they sold it to James Kendall, whose widow devised it to her nephew, Rev. John Fullerton, who sold it to Edmund Battersbee of Stratford, who pulled it down in 1799.

parishioners, therefore, in the year 1763 obtained a faculty to take down their decayed spire and erect a new one of Warwick



H. Baker, photo.]

THE PRIEST'S DOOR AND CHOIR WINDOWS.

hewn stone, by an architect from Warwick." The proportions of the new spire were very good, and much more graceful

than might have been expected at that date. In 1885 the tower, which was in a dangerous condition, was thoroughly repaired and strengthened with iron bands, and the result is an admirable illustration of "preservation" as opposed to the destruction of ancient work which so often goes on under the name of "restoration." The tower measures 28 ft. square, 80 ft. high, and 163 ft. with the spire.

The high-pitched roofs of the transepts are new, as the old engravings of the church show both transepts with flat roofs, but the weather mouldings on the walls of the tower show that the old roofs were the same height and pitch as the new ones. Both transepts have two small Early English windows in their east and west walls, and it is probable that the transepts themselves were built about the same time as the upper stage of the tower. The earliest record of alterations to the church is not older than the reign of Edward III., when John de Stratford rebuilt the south aisle and widened the north aisle.

There seems to be little doubt that the present nave and chancel were built upon the thirteenth-century plan, which has one peculiar feature, viz., the nave is deflected five feet from the line of the chancel. This was clearly not an accident, but no satisfactory explanation of it seems to have been discovered. Similar deflections are found in many ancient churches, but the deviation is usually not so great as in this instance.

The old charnel-house stood on the north side of the chancel, but on the exterior no sign of it now exists. Wheler describes it as "a plain building 30 ft. long and 15 ft. wide, nearly the height of the chancel; and had every appearance of being the most ancient part of the church. This vault was built in the unornated Saxon-Gothic style, the pillars a little above the surface of the earth were each divided into three ribs, intersecting each other, and closed up with unhewn stone. Above was a room supposed to be the bedroom appointed for the use of the four choristers; the ascent to which was by a flight of stone steps, and the general appearance of the building afforded some reason to believe that it was part of the church in being at the time of Edward the Confessor. In consequence of the dilapidated state of the building, a faculty was granted to raze it to the ground; and accordingly the bones were covered over and the charnel-house taken down in the year 1800." The room above the charnel-house is described in the

vestry minute book as the "Minister's study above the Bone house."

Wheler's conjecture as to the early date of the charnel-



H. Baker, photo.]

THE WEST DOOR.

house is possibly correct. The room over it is shown in old pictures of the church, but only on a small scale, and, as far as can be seen is not older than the chancel against which it

stood. The doorway opening into it can be seen in the interior of the chancel.

On the south of the chancel there is a Priest's door, with a



H. Baker, photo.]

THE LIME-TREE AVENUE.

crocketed ogee weather moulding. The chancel windows are good typical examples of the latter part of the fifteenth century or Perpendicular style.

West Door.—The west doorway itself is interesting, as it has been inserted into the older masonry, during the fifteenth century; probably at the time the chancel was rebuilt under Dean Balsall, 1465-1491. There is little doubt that the rough masonry on each side of the door was originally plastered, as it has an unfinished appearance when compared with the "ashlar" or worked stone by the side of the large window above. The doorway is still closed by the fine original doors of oak; they are beautifully panelled with tracery typical of the period, exhibiting that preponderance of upright lines which caused Mr. Rickman to give it the name of Perpendicular. The lower part of the window has an unusual feature, an arrangement of three recesses or niches, with elaborate ornamental canopies, nearly filling the three centre lights of the lower division of the window. Unfortunately the figures which filled the niches are gone.

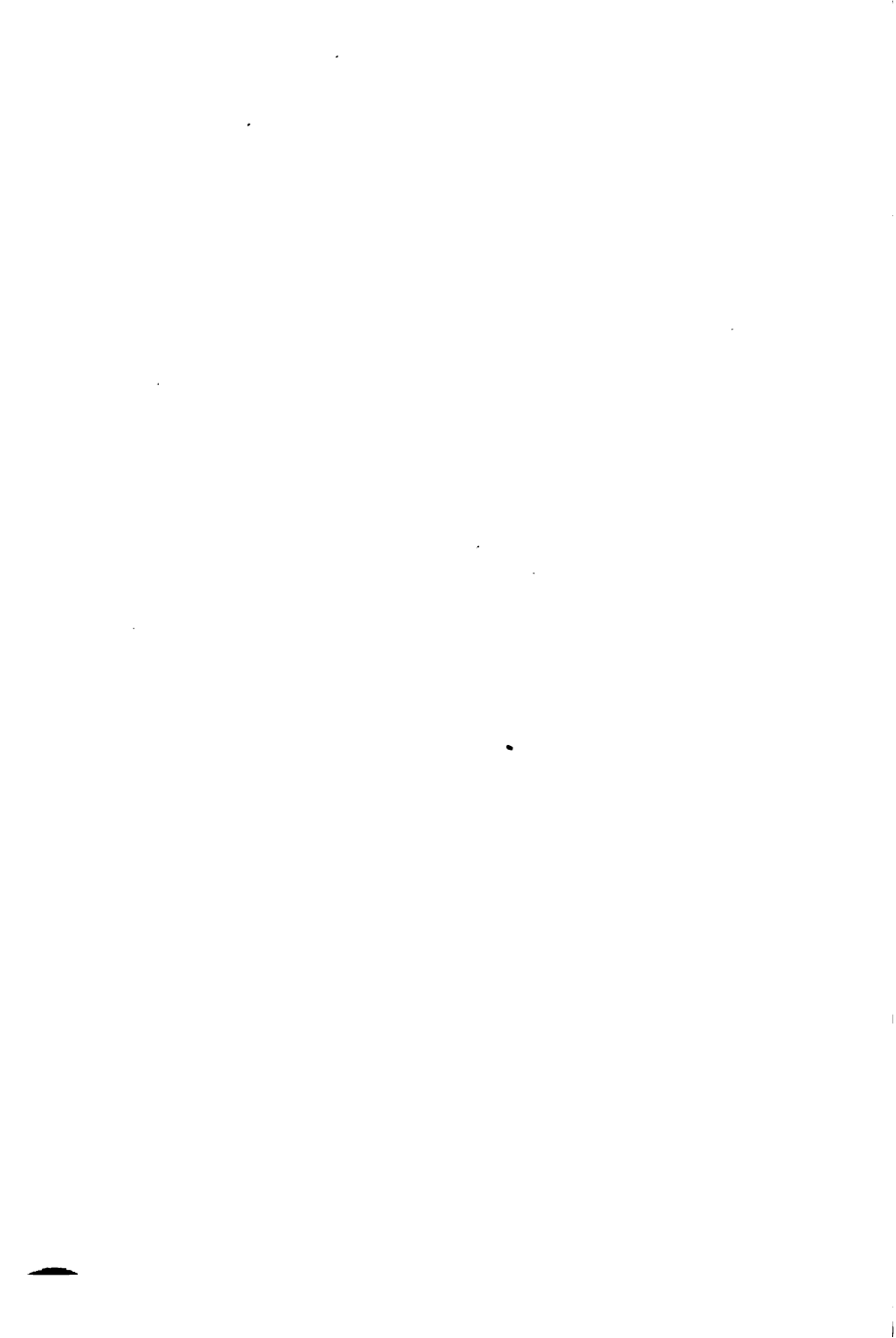
North Porch.—The principal entrance to the church is through the north porch at the end of the avenue of lime trees. It was probably built at the same time as the chancel and the west door. Some accounts state that it was built by Ralph Collingwoode, who completed the chancel and built the clerestory of the nave. The base is richly moulded, the parapet is battlemented, and the buttresses are terminated with crocketed pinnacles. There is a room over the porch, which was probably used as a lodging for the sacristan. In Wheler's time the window of the chamber above the porch was covered by a "neat" tablet with an inscription: "This walk was paued and pich't in ye year of our Lord God 1719 at the onely cost and charge of Mr. John Hunt, an alderman and a standing justice for the Borough of Stratford and village of Old Stratford."

The interior of the porch is vaulted with stone and there are remains of two holy-water stoups. In the centre of the vaulting is a mutilated figure surrounded by a "glory" of radiating lines. The mutilation was intentional, as chisel marks are easily seen; no doubt carried out under the ordinance of the third year of Edward VI., against idolatrous images. The large folding doors opening from the porch into the north aisle are original and fine examples of woodwork of the latter part of the fifteenth century. The door on the left still carries a fine old closing ring, much older than the doors themselves, as it appears to be of the style of the thirteenth century. It is



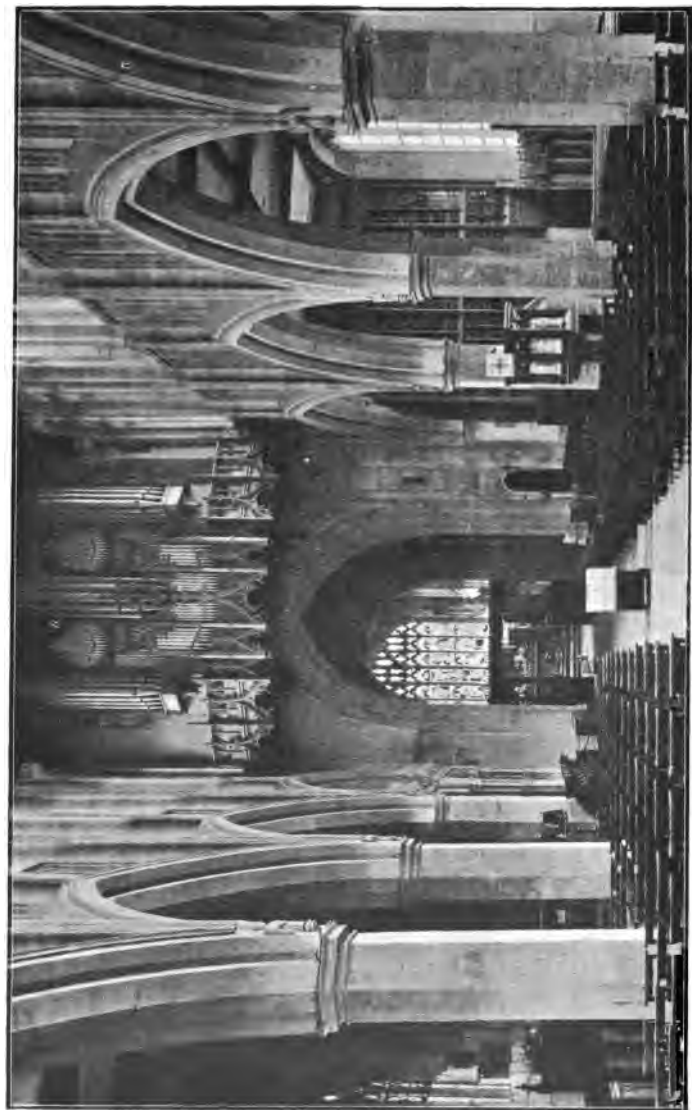
H. Baker, photo.]

THE NORTH PORCH.



popularly described as "a sanctuary knocker," but on the other hand doubts have been expressed as to whether the church possessed a special right of sanctuary at all. Every church, churchyard and cemetery were sanctuaries, and once within the churchyard enclosure a fugitive from justice was safe for forty days, unless he had been guilty of treason, or sacrilege. But in the reign of Edward I. it was declared that if the fugitive "be a common thief, robber, murderer or night-walker, and be known for such, or if any be convicted for debt or other offence upon his own confession, and hath never abjured the realm, or hath been exiled, banished or outlawed, they may take him from thence without any prejudice to the franchise of the sanctuary." It was also decided that the privilege of sanctuary extended only to offences which entailed forfeiture of life or limb. In addition to this general sanctuary the Sovereign could grant a peculiar sanctuary by charter, and a fugitive could remain there for life. In the case of general sanctuary the protection continued for forty days, and then the offender had to take the high road to the nearest seaport, and secure a passage on the first ship leaving the country. If he left the high road he was liable to arrest. The right of sanctuary was greatly restricted at the Reformation, and abolished by James I.

On the outer west wall there are some curious hollows of two or three inches in circumference; it has been suggested that they are the result of bullets fired at prisoners taken in one of the civil wars who were shot in the churchyard. This explanation is a plausible one as a bruise in the stone would cause such a hollow after years of exposure to rain and frost.



H. Baker, photo.]

THE NAVE.

CHAPTER III.

THE INTERIOR OF THE CHURCH.

The Nave.—The pier arches between the nave and the aisles are of fourteenth-century work and are simple in design, the columns being six-sided, with moulded capitals. There is no triforium, but a clerestory of large windows, built in the fifteenth century upon the earlier pier arches ; the space between being filled with shallow panelling. The spaces between the windows are so narrow that the clerestory has the appearance of one huge window, and the nave is in consequence extremely light. The roof is of timber, of the low pitch usual at the close of the fifteenth century. The nave is 103 ft. long, 28 ft. wide, and 50 ft. high ; the aisles, 103 ft. long, 20 ft. wide, and 25 ft. high. The north side has four windows of different design, and it is believed to have been widened at the time when the south aisle was rebuilt by John de Stratford.

At the west end of the north aisle, the old Parish Register is shown in a case with a glass lid. Its chief interest lies in the entries of Shakespeare's baptism and burial, and of other members of his family. "1564 April 26, Gulielmus filius Johannes Shakspeare" the baptism ; "1616 Ap. 25th Will. Shakspeare, Gent" the burial.

Near to it is the old chained Bible, with a piece of the chain by which it was secured. It is a copy of the 1611 edition, and was presented, as recorded on a brass plate, in 1695.

Near the same place there is a copy of a most interesting old painting showing the arrangement of the nave previous to 1839. There are two other copies of this picture in the town, one in the Museum at the Birthplace, and the third at New Place Museum. The one at the Birthplace is regarded as the original. It is a water-colour drawing, and was painted by



THE NAVE BEFORE 1839.

From a water-colour drawing by Charles Barber.

Charles Barber, a brother of J. Vincent Barber, of Birmingham, a water-colour painter of considerable reputation in his day. It is reproduced here, and it shows that the tower arch was

almost hidden by a large organ and gallery. The organ was built by Thomas Swarebrick, about the middle of the eighteenth century.

Wheler tells us that "under the organ loft were formerly two altars; that on the north side was dedicated to the Holy Trinity, and the other, on the south, to St. Peter and St. Paul."

A tall two-storied pulpit stood in the centre, in front of the organ loft, the aisles were filled with galleries and the nave with tall pews, while the centre of the gangway was occupied by the free seats for the poor. At the west end was a font with the cover surmounted by a dove. It appears as if there was then no entrance for the public from the nave to the chancel.

In 1840 great changes were made at a cost of nearly £4,000. The organ was removed to the west end, the high pews were replaced by seats with carved finials, so arranged that the centre of the nave was filled up, and new galleries were erected in the aisles. The old font, which is now in the Guild chapel, was replaced by one which appears to have been a modern copy of the ancient fifteenth-century one, now in the south aisle, and a new pulpit was placed against the south-west pier of the tower.

In 1885 the galleries were removed from the aisles and the seats, put in during 1840, were rearranged to form a central gangway. A short time afterwards the choir seats under the tower were brought farther west. In 1889 the organ was taken out of the north transept and part of it was put in the chapel of St. Thomas of Canterbury, at the east end of the south aisle, and a loft was built over the arch opening under the tower to carry the remainder of the organ. Electricity was at first used for the mechanism of the organ, but this has been abandoned for a pneumatic arrangement.

Since 1896 a great improvement has been made by removing the seats of 1840, which were too high; at the same time the floor was lowered to its original level, and the whole surface of the ground beneath covered with concrete, a wise sanitary measure, as there were many graves in the floor of the nave and transepts. The old tall seats have been replaced, as far as the available funds would permit, by low pews, of plain but good design (p. 22).

At the west end hang the colours of a regiment of Militia, raised in Warwickshire during the scare caused by the expected invasion of Napoleon.

The pulpit of dark green stone, with figures in white alabaster, was given in 1900 by Sir Theodore Martin in memory of his wife, Miss Helen Faucit, one of the most accomplished actresses



H. Baker, photo.]

THE CLOPTON CENOTAPH.

of Shakespearean characters. In the old picture of the nave previous to 1840, a fine old chandelier should be noticed as represented hanging in the centre of the nave ; it is now con-

signed to the obscurity of the north transept. The globe bears the inscription: "The gift of Mrs Sarah Woolmer, wife of John Woolmer, of this corporation, 1720."

Close to the pulpit, a rest for the Corporation maces should be noticed; it appears to be of the time of George III.

Clopton Cenotaph.—The easternmost bay of the pier arches on the north side is filled by an elaborate monument containing an altar tomb. There is every reason for believing that it was built by Sir Hugh Clopton for his own tomb, for it bears his arms, those of the Woolstaplers' Company (of which he was a member), and those of the City of London, of which he was Lord Mayor; and in his will, dated 1496, he desired, if he died in Stratford or Warwickshire, to be buried on this spot, which he described. He died in London, and was buried in St. Margaret's, Lothbury.

Clopton Chapel.—The east end of the north aisle is known as the Clopton Chapel; it was formerly the Lady Chapel, and is raised three steps above the floor of the church. It is divided from the nave by a large tomb with a canopy, the cenotaph of Sir Hugh Clopton, which fills up the eastern bay of the pier arches. Particulars of Sir Hugh's great benefactions to the town will be found in Chapter IV. On the north wall of the chapel will be found a tomb with recumbent effigies; it is that of William Clopton and his wife. The inscription reads, "Here lyeth the bodies of Willa. Clopton Esquier, and Anne his wyfe, daughter of Sir George Griffeth, Knight, wch. Wm. decessed the xvijth of April 1592; the said Anne decessed the xvijth of September 1596." On the wall, above the recumbent figures, are their children, with the name of each child, an unusual feature. Three of the children are represented in swaddling clothes, to indicate their death in infancy. Another inscription records that "The Right Honorable Dame Joyce, Countess of Totnes, their eldest daughter, caused this their Monument to be repaired and beautified, Anno 1630." and also that "Sr John Clopton, Knight, their Great-Grandson, caused this again, and ye rest of these Monuments to be repaired and beautified Ano. Dni 1714." They were also repaired again in 1892 by Sir Arthur Hodgson, the owner of Clopton House.

On the north wall, next to the monument described above, is that of Sir John Clopton, who died April 18th, 1719, aged eighty.

The east wall is nearly filled by a very fine monument to the Earl of Totnes, Baron Clopton, and his wife, Joyce, daughter of William Clopton. The earl and countess are represented by



H. Baker, photo.]

THE CLOPTON CHAPEL.

alabaster recumbent effigies, in rich robes, and wearing coronets. The base of the tomb is decorated with military emblems, among which cannon predominate, for the Earl of Totnes was

Master of the Ordnance to James I. To the right of this beautiful piece of work is a small monument to Mrs. Amy Smith, waiting gentlewoman for forty years to the countess, who erected the monument.

There are also tablets to other members of the family, Thomas Clopton and his wife, Egline, 1643 and 1642, and Sir Edward Walker, 1676, father of Barbara, Lady Clopton.

South Aisle.—The south aisle was entirely rebuilt in 1332 by John de Stratford, when Bishop of Winchester. At the east end was a similar chapel to the Lady Chapel in the north aisle, dedicated by John de Stratford as a chantry to St. Thomas à Becket, and five years later he purchased from Simon Montacute, Bishop of Worcester, the patronage of the church, and presented it to this chantry, which consisted of five priests. The greater part of the chapel is occupied by the organ, but a copy of its old sedilia has lately been built.

The chief object of interest which it contains is the old fifteenth-century

font at which Shakespeare was baptized on April 26th, 1564. It is in a terribly battered condition. It had been removed from the church to the house of the Parish Clerk, who died in 1747, it remained at the house he occupied in Church Street, and was used as a water cistern until 1823, when it passed into the possession of Captain Saunders. It was ultimately restored to the church; it was no doubt set up when the chancel was rebuilt by Dean Balsall.



H. Baker, photo.]

THE FIFTEENTH-CENTURY FONT.

The tower stands at the intersection of the transepts and the nave, and is supported by four simply moulded arches of early thirteenth-century work ; this being the oldest part of the church. On the south-west pier, facing the nave, near the door leading to the belfry, some traces of frescoes can be seen, and Wheler speaks of others in the transept, "particularly under the gallery leading to the organ loft," and gives an inscription in black-letter from the north wall.

The Rood Screen and Transepts.—The rood screen is a good specimen of late fifteenth-century work, but it is said that it does not occupy its original position, and that the screen in the north transept was the original rood screen, removed in 1842.

The north and south transepts are very interesting, being the next in date after the tower. The south transept is now known as the American Chapel, the window bearing the inscription, "The gift of America to Shakespeare's church."

On the east wall is the matrix of a small brass, and on the west wall is a curious tomb to Richard Hill who died in 1593. The first sentence of the inscription is in Hebrew, the second in Greek, the third in Latin, and the fourth in English, as follows :

" Heare borne, heare lived, hear died, and buried heare,
 Lieth Richard Hil, thrise Bailif of this Borrow ;
 Too Matrones of good fame he married in Gode's feare,
 And now releast in joi, he reasts from worldly sorrow
 Heare lieth intombd the corps of Richard Hill,
 A woollen draper being in his Time,
 Whose virtues live, whose fame dooth flourish stil
 Though he desolved be to dvst and slime
 A mirror he and paterne mai be made
 For such as shall suckcead him in that trade.
 He did not vse to sweare to glose either faigne,
 His brother to defraude in barganinge ;
 Hee woold not strive to get excessive gaine
 In ani cloath or other kinde of thinge ;
 His servant I this trveth can testifie,
 A witness that beheld it with mi eie."

The north transept is divided to form a vestry by the screen mentioned above. The windows in the east and west walls are of thirteenth-century date, and there are also the remains of two arches of the same period abutting on the piers supporting the tower. In the east wall are an aumbrey and a piscina, and



H. Baker, photo.]

THE ROOD SCREEN AND CHANCEL.

above them the old panel containing the royal arms of 1714, with the letters G. R. This panel appears in the painting showing the nave in 1839. The beautiful old chandelier, the gift



H. Baker, photo.]

THE NORTH TRANSEPT.

of Mrs. Woolmer in 1720, which is also shown in the old picture hangs in this transept. It is a fine piece of work of excellent design.

The Chancel.—The chancel is the most beautiful part of the church; it was rebuilt by Dean Balsall, who was



THE CHANCEL BEFORE 1835.

*Copied from an old drawing by permission of the Trustees
Shakespeare's Birthplace.*

Dean of the College from 1465 till his death in 1491. The chancel is therefore a good example of Perpendicular or late

fifteenth-century architecture. Unfortunately only a few fragments of the ancient stained glass are preserved ; they are now in the window of the Clopton Chapel, at the east end of the north aisle of the nave. Stow tells us that Sir Hugh Clopton presented the glass for the whole of the chancel, and in Dugdale's time the Clopton arms were represented in the windows ; he also records an inscription in one of them : "Thomas Balshall Doctor of Divinity re-edified this quier, and dyed Anno 1491."



H. Baker, photo.]

STALL SEATS, NORTH-WEST ANGLE.

An interesting water-colour drawing is reproduced at p. 34 ; the original is preserved in the Birthplace Museum : it illustrates the condition of the chancel previous to 1835, and is the earliest known drawing of the interior of the church. A committee was formed in 1835 to preserve the monument of Shakespeare, which at that time was painted white, but the committee also desired "to restore the ancient roof and painted windows, to clean the walls of all whitewash, and to secure the

foundations of the chancel." The plaster ceiling shown in the drawing appears to have been put up in 1790, the ancient roof "was formerly of oak profusely ornamented with figures." The centre light of the east window is shown as glazed with painted glass. Wheler speaks of it as "confusedly put together in the centre light of the east window." It is now in the window of the Clopton Chapel. The old drawing shows the



H. Baker, photo.]

THE CHOIR, LOOKING EAST.

choir stalls without backs or canopies, the present ones being modern, erected as memorials by various donors; but when the seats were repaired traces of original backs were discovered, which must have been removed at an earlier date than any drawing in existence; but the seats are ancient and have some very fine "misereres," or "misericords," representing St. George and the Dragon, Bear and Ragged Staff (the crest of the Earls of Warwick), a merman and mermaid, and many curious gro-

tesque monsters, besides domestic scenes ; the whole forming a very fine series of fifteenth-century handicraft. Eastwards of the door on the north side, which formerly led to the "Bone-house" or charnel-house, is the monument of Dean Balsall ; it is an altar-tomb, but the brass figure has been torn from the top, and the richly carved sides have been terribly mutilated.

To the east of Shakespeare's monument is a niche in which



H. Baker, photo.]

THE CHOIR, LOOKING WEST.

are the busts of Richard Combe and Judith Combe, his cousin and intended wife ; "she tooke her last leave of this life, the 17th day of Avgvst 1649, in ye armes of him, who most entirely loved and was beloved of her even to ye very death." The arch in the east wall on the north side containing a recumbent figure is the tomb of John Combe, a friend of Shakespeare ; he is represented in a long gown, holding a book in his hand, the inscription reads : "Here lyeth interred ye body of John

Combe Esqr; who, departing this life ye 10th day of Jvly Ao. Dni. 1614, bequeathed by his last will and testament, to pious and charitable vses, these svms insving, avnally to be paied

for ever; viz xx s. for two sermons to be preached in this chvrch; six powndes, xiii s. and 4 pence, to bvy ten govndes, for ten poore people, wth.in ye Borovgh of Stratforde; and one hvndred powndes, to be lent unto 15 poore tradesmen of ye same borrvgh, from 3 yeares to 3 yeares, change the pties. every third yeare, at ye rate of fiftie shillings p. anvm. ye. wich increase he apoynted to be destribvted towards the reliefe of ye almes-people theire. More, he gave to the poore of Stratford twenty LI.

"Virtvs post fnera vivit."

The altar table is interesting, being of stone, and the top slab, or mensa, is presumed to be that of the chantry of St. Thomas of Canterbury, as it was found in the south aisle on the site of the chapel; it has three out of the five crosses remaining. The whole of the glass in the chancel is modern. The east window is by Heaton, Butler and Bayne, and was put in in 1894 at a cost of £600. The third from the east on the north side is known as the American window, the cost be-



SHAKESPEARE'S MONUMENT.

ing defrayed by the offerings of twelve years of American visitors. The stained glass around Shakespeare's monument is to the memory of J. O. Halliwell-Phillipps, the great collector of documents and facts relating to Shakespeare.

The Monument of Shakespeare is on the north side of the choir, between the door formerly leading to the old charnel-house and the tomb of Dean Balsall. It is too high to be examined minutely, but a photograph is reproduced on p. 41 which was taken from the same level as the monument. The well-known portrait bust rests in a semicircular niche, with an entablature above supported by black marble columns, with acanthus leaf capitals. The arms granted to the family in 1596-9 are carved above the entablature, supported on either side by the figure of a cherub, one holding an inverted torch and the other a spade; the whole is surmounted by a skull. The bust was originally coloured, but in 1793 Edward Malone, who had edited an edition of Shakespeare's works, persuaded the vicar to have it painted white. In 1810 some indignant person wrote in the visitors' book:

"Stranger to whom this Monument is shown,
Invoke the Poet's curse upon Malone,
Whose meddling zeal his barbarous taste betrays,
And smears his tombstone as he marr'd his plays."

As much as possible of the paint was removed in 1861, and the bust was repainted according to such traces of the original colours that remained. The monument is of a type characteristic of the later Elizabethan period, it is said to have been the work of Gerard Johnson of Southwark, a "tomb maker" of Dutch birth. It is not a great work of art, but is generally accepted as a faithful likeness, and it certainly agrees with the two best authenticated portraits, the engraving by Martin Droeshout in the first folio edition of the plays, and the picture now in the Shakespeare Memorial (p. 76), which is doubtless the one from which the engraving was made.

The inscription below the bust reads:

"JVDICIO PYLIVM, GENIO SOCRATEM, ARTE MARONEM,
TERRA TEGIT, POPVLVS MÆRET, OLYMPVS HABET."

"STAY PASSENGER, WHY GOEST THOV BY SO FAST?
READ, IF THOV CANST, WHOM ENVIOUS DEATH HATH PLAST
WITHIN THIS MONVMENT; SHAKESPEARE WITH WHOME
QVICK NATVRE DIDE; WHOSE NAME DOTH DECK YS TOMBE
FAR MORE THAN COST; SITH ALL YT HE HATH WRITT
LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT.

OBIIT ANO. DOI. 1616
ÆTATIS 53 DIE 23. AP."

The monument must have been erected before the year 1623, as Leonard Diggs in the first folio edition, published in that year, refers to it.

"Shakespeare, at length thy pious fellowes give
The world thy Workes : thy Workes, by which outlive
Thy Tombe, thy name must : when that stone is rent,
And time dissolves thy Stratford Monument,
Here we alive shall view thee still."

The grave of Shakespeare's wife (who survived him for seven years) is in the floor of the chancel under his monument ; next to it is Shakespeare's own grave, bearing the words :

"GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOSED HEARE :
BLEST BE YE. MAN YT. SPARES THES STONES
AND CVRST BE HE YT. MOVES MY BONES."

In a book entitled "A tour through the Island of Gt. Britain, Interspersed with useful observations Particularly fitted for the perusal of such as desire to travel over the Island," the following passage may be found, "I arrived in the month of July, 1777, at the White Lion, in Stratford supra Avon. . . . At the side of the chancel is a charnel-house almost filled with human bones, skulls, etc. The guide said that Shakespeare was so affected by this charnel-house that he wrote the epitaph for himself, to prevent his bones being thrown into it."

It has been said, however, that "this doggrell" was a stock inscription of the "tombe makers" of the period, but it is strange, if this be true, that no other such inscription has apparently been found, except of later date, which might therefore have been copied from the one at Stratford.

The inscription on the grave of Shakespeare's wife is engraved on a brass plate and appears to have been provided by her daughter, Mrs. Hall.

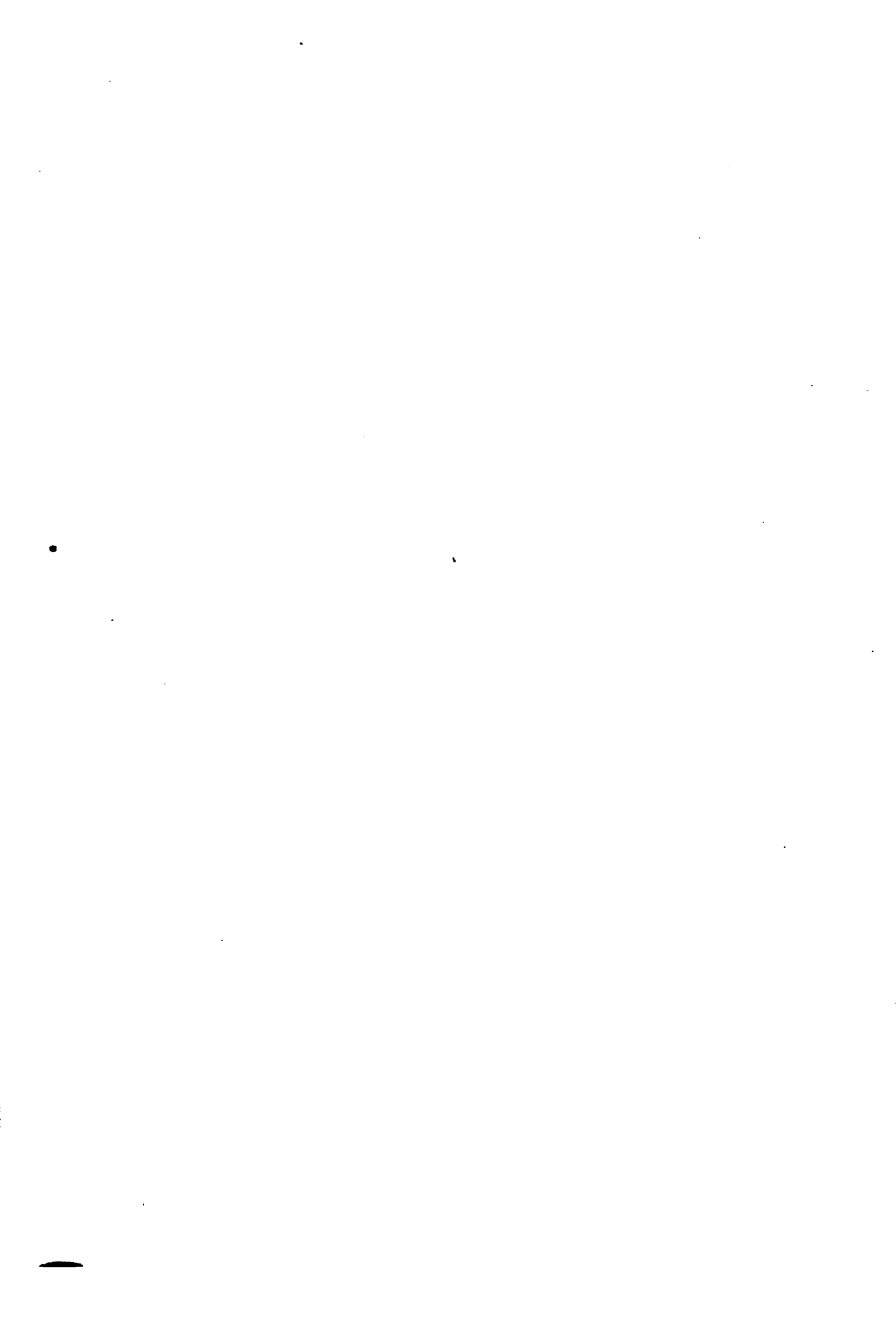
"Heere lyeth interred the body of Anne, wife of Mr. William Shakespeare. who depected this life the 6 day of Avg: 1623 being of the age of 67 yeares.

"Vbera tu mater lac, vitamq. dedisti
Væ mihi : pro tanto munere saxa dabo
Quam mallem amoueat lapidem, angel' ore
Exeat christi corpus, imago tua
Sed nihil vota valent venias cito Christe resurget
Clausula licet tumulo mater et astra petet."



H. Baker, photo.]

THE BUST OF SHAKESPEARE.



On the south side of Shakespeare's grave is that of his granddaughter's husband, Thomas Nashe.

"Heere resteth ye body of Thomas Nashe Esq. he mar



W. A. M. Minards, photo.]

SHAKESPEARE'S GRAVE AND MONUMENT.

Elizabeth, the davg. and heire of John Halle, gent. He died
Aprill 4. A. 1647. aged 53.

"Fata manent omnes, hunc non virtute carentem
Vt neque divitiis, abstulit atra dies ;—
Abstulit ; at referet lux vltima ; siste viator,
Si peritura paras, per male parta peris."

Next is the grave of John Hall, who married Shakespeare's daughter Susanna.

"Heere lyeth ye body of John Hall, Gent: he marr: Svsanna, ye daughtre and coheire of Will. Shakespeare, Gent. hee deceased Nover 25 Ao. 1635 aged 60.

Hallius hic situs est medica celeberrimus arte,
Expectans regni gaudia læta Dei.
Dignus erat meritis qui Nestora vinceret annis.
In terris omnes sed rapit æqua dies;
Ne tumuloque desit adest fidissima conjux,
Et vitæ comitem nunc quoq; mortis habet."

The next grave, the farthest to the south, is that of Dr. Hall's wife, Susanna, Shakespeare's elder daughter. The inscription on the stone was cut away to make room for an inscription relating to another person, but fortunately the words had been preserved by Sir William Dugdale, the celebrated antiquary of Warwickshire, and in 1836 they were re-cut upon the stone.

"Heere lyeth ye body of Svsanna, wife to John Hall Gent: ye. daughtre of William Shakespeare Gent. She deceased y^e. 11th of Jvy, A^o 1649 aged 66.

"Witty above her sexe, but that's not all,
Wise to Salvation was good Mistris Hall,
Something of Shakespeare was in that, but this
Wholy of him with whom she's now in blisse.
Then, Passenger, ha'st ne're a teare,
To weep with her that wept with all?
That wept yet set herself to chere
Them up with comforts cordiall.
Her love shall live her mercy spread
When thou hast ne're a teare to shed."

The position of the graves of the Shakespeare family, within the communion rails, is due to the poet's ownership of the tithes of Stratford, Old Stratford, Bishopton, and Welcombe, which he purchased in July, 1605, for £440; an investment which proved to be not very profitable, except in bringing a crop of lawsuits. Mr. Sidney Lee estimates the annual income from the tithes at only £38.

There are a few other monuments in the chancel, but none of any special interest.

The doorway on the north side, to the west of Dean Ball's tomb is now blocked up; it has an ogee crocketed moulding over it, terminating on each side in sculptured figures

representing the Annunciation or Resurrection on one side, and St. Christopher on the other, but both sadly mutilated. This doorway led to the old "bone-house" or charnel-house, into which bones and skulls, unearthed in digging new graves, were thrown. The bones and skulls are still there, but covered with the churchyard turf. The room over it was probably the bedroom of the four choristers appointed by Dean Collingwood, as they had "one bedchamber in the church, whereunto they were to repair in winter time at eight of the clock and in summer at nine." After the Reformation this room became the minister's study, as it is so described in the vestry minute book, but as it fell into a bad state of repair, to save expense it was pulled down in 1800, and the charnel-house and its ghastly contents covered with earth. What a strangely gruesome place for a chorister's bedchamber, or a minister's study! The present Vicar, Rev. G. Arbuthnot, has seen the charnel-house uncovered, still filled with bones.

The Communion Plate consists of six pieces of silver gilt: two flagons, two chalices and two patens. They bear the inscription, "*Gloriæ Dei, Opt. Max: In usum ecclîæ: Paroch de Stratford super Avon D.D. Dg. Joseph Woolmer vn: fil Johann Woolmer nuper de Stratford prædict defunct Anno Domini 1716.*"



H. Baker, photo.]

SHAKESPEARE'S BIRTHPLACE.



SHAKESPEARE'S BIRTHPLACE IN 1806.

From Wheeler's "Stratford."

CHAPTER IV.

TOWN AND NEIGHBOURHOOD.

THE town of Stratford probably grew round the monastery of St. Egwin, on the river bank, and the houses immediately about the church are still known as Old Town. Leland says, "the Towne of *Stratford* standeth upon a plaine Ground on the right Hand or Ripe of the Avon as the Water descendeth. The Bishop of *Worcester* is Lord of *Stratford*. It hath 2. or 3. very large Streetes, besides backe Lanes. One of the principall Streets leadeth from East to West, another from South to North. There is once a yeare a great Fayre on *Holy Rood* Daye 14. of Sept. The Towne is reasonably well builded of Tymbre. The Paroch church is a fayre large Peice of Worke, and standeth at the South Ende of the Towne."

There are a good number of these houses of "Tymbre" still to be seen, and others still standing, but disguised by modern fronts; but Stratford does not possess as many old timber houses as might be expected, for it has suffered on several occasions from disastrous fires. In the reign of Queen Elizabeth

the town was almost destroyed, as many as two hundred houses being burnt. In July, 1614, another fire "within the space of two houres consumed and burnt fifty and fower Dwelling Houses, many of them being very faire Houses," and other property, "to the value of Eight Thowsand Pounds and upwards."

Of those that escaped, the most frequently visited is Shakespeare's Birthplace, on the north side of Henley Street. Mr. Halliwell-Phillipps, the great Shakespearean collector, was of opinion that no part of the house, except the cellar, was as old as Shakespeare's time; but a careful examination of the construction of the building appears to show that his opinion was a mistaken one, and there seems no reason to doubt that it was in this house that John Shakespeare lived in 1552. In that year he was fined for having a dungheap in front of his house, the amount of the fine (twelvepence), was rather large, as the purchasing power of money would be about eight to ten times as much as now. In 1556 John Shakespeare purchased a freehold tenement in Henley Street with a garden. This was doubtless the building, used as a woolshop, adjoining the birthplace, on the right, and now fitted up as a museum.

"In 1575 John Shakespeare purchased, for £40, from Edmund Hall, the dwelling known as the Birthplace, and a deed of the year 1590 recites his possession of it. After John Shakespeare's death, in 1601, the woolshop descended to the poet, as heir-at-law. It is probable that he let the woolshop, and after the death of his mother, in 1603, allowed his sister, Joan Hart, to live rent free at the Birthplace. By his will he devised it to her for life, and she continued to occupy it till her death, in 1646. It then became the property of Shakespeare's elder daughter, Susanna Hall, who already owned the woolshop by bequest from her father. On Mrs. Hall's death in July, 1649, both properties passed to her daughter, Mrs., afterwards Lady Barnard, who, dying without issue in 1670, bequeathed them to Thomas Hart, grandson of Joan, and his issue with remainder to his brother George, who was a tailor. Thomas died childless, and George, in 1694, bestowed the Birthplace on his son, Shakespeare Hart, together with the reversion in fee of the woolshop, of which he became owner in 1702. The latter mortgaged his properties for £80 in 1727, and died in 1747, bequeathing them to his wife Anne, who at her death, in 1753, left them to her husband's nephew, George Hart. This latter, in 1771, sold the ground floor, in the westernmost part, with a room over it, which had already been formed into a separate tenement. George Hart died in 1773, when his property passed to his son Thomas. This latter died in 1793, leaving the woolshop to his son John, a turner, then living in London, and the Birthplace to his son Thomas, a butcher. In 1796 Thomas conveyed the Birthplace to his brother. John died in 1800, bequeathing both places to his

widow for life, with remainder to his three children. These persons, who were poor, in July 1806, sold their interest which was encumbered with a mortgage, to Thomas Court for £210, and left the town. Court by his will directed the properties to be sold after the death of his wife. This event occurred in 1846, and in September 1847, the houses were purchased by a Committee of Trustees for the nation for the sum of £3,000."—SHAKESPEARE'S LAND, by G. J. Ribton-Turner.

The house has undergone several alterations ; originally it had three dormer windows in the roof, as shown by an etching in the British Museum, dated 1788 : these were removed before



SHAKESPEARE'S BIRTHPLACE IN THE EIGHTEENTH CENTURY.

From an etching by Colonel Philip Delamotte, 1788.

1792, and the timber framing of the woolshop was replaced by brickwork. This portion seems to have been converted into an inn, the Swan and Maidenhead, as early as 1603. The Birthplace appears to have been turned into a butcher's shop about the end of the eighteenth century.

In 1857-1858 an endeavour was made to "restore" the building to its former appearance, an attempt not more unsuccessful, perhaps, than is usual with such restorations. The houses adjoining, on each side, were pulled down to isolate the building and prevent danger from fire.

Fortunately the centre part, occupied as the dwelling-house, seems to have escaped alteration, except that the window of the room used by the family, was taken out to form an open butcher's shop. The room on the left, which had been let off as a separate tenement, is now the Record Room of the Corporation, and contains several thousand documents carefully preserved and catalogued. The right hand part of the house, which was at first the woolshop, and afterwards an inn, has suffered many changes, it is now arranged as a museum, and contains many pictures, documents, and objects of great interest, relating to the history of the town. There are few places that possess such a complete series of municipal records as Stratford-upon-Avon.

John Shakespeare, the father of the poet, held many of the offices connected with the government of the town. In 1557 he was ale-taster and a town councillor; in 1558 and 1559 he was one of four petty constables; in 1559 and 1561 he was one of the affeerors, or officers appointed to decide the amount of fines for certain offences; in 1561 he was one of the two town chamberlains who kept the Corporation accounts, and again in 1564. In the Record Room at the Birthplace are volumes of accounts, among which are those made by John Shakespeare, although there is a popular superstition that he could not write his own name; and the account for the year 1566 is headed: "The Compt of Willm. Tylor and Willm. Smythe, chamberlains, made by John Shakspeare." In 1568 he held the office of High Bailiff or Mayor, and in 1571 he was chief alderman. In 1578 he was in reduced circumstances, and he was excused payment of half his taxes; in 1585 and 1586 he was in difficulties, and in 1592 "John Shakspeare coome not to churche for fear of processe for debte."

In 1596, assisted no doubt by his son, he obtained a grant of arms from the Herald's College: Or, on a bend sable, a tilting spear of the first, point upwards headed argent. Crest, a falcon displayed argent, supporting a spear in pale or. He did not live long to enjoy the prosperity of his son, as he died in 1601.

The room first entered¹ was apparently the family living-room, the stone floor is probably original, but is much broken. The

¹ See plans at end.

furniture has no connection with Shakespeare, but some of it may be as old as his time. A small room opens behind, its original stone floor is covered up with a new wooden one, but the open fireplaces of both these rooms should be noticed.

A small staircase leads from the second room to the floor above, and the room at the front of the house is generally accepted as the one in which William Shakespeare first saw the light on April 23rd, 1564. The walls and ceiling are gray with the pencilled names of thousands of visitors, for at one time the custodian kept no visitors' book, but asked them to write their names upon the wall.

She was removed from her post, and the night before she left she carefully whitewashed over the whole of the names; but she forgot to mix any size with her whitewash and in a few months it all peeled off. The side of the fireplace is



FROM THE GRANT OF ARMS TO JOHN SHAKESPEARE.

By permission of the Shakespeare Memorial Association.

called the actors' pillar, as it is covered with the names of actors and actresses. The window is dimmed with the names scratched upon it, and among them may be found those of Sir Walter Scott and Washington Irving.

There are a few chairs, a table, and a small desk (which came from the College) in the room, which have no connection with the poet, though they may be as old as Elizabeth's reign.



H. Baker, photo.]

SHAKESPEARE'S BIRTHPLACE. THE CENTRAL ROOM ON THE
GROUND FLOOR.

Small and bare as the room seems, with a ceiling so low that it may easily be touched, it was probably the best bedroom in a house of no mean size—the residence of the High Bailiff or Mayor of the town—and with the walls covered with woven hangings or “painted cloths,” and furnished with the four-post canopied bed and substantial chairs and stools of the period, it would appear by no means an uninviting place even to eyes accustomed to the luxury and display of modern days.



H. Baker, photo.]

THE ROOM IN WHICH SHAKESPEARE WAS BORN.



The rooms at the back of the house have been thrown open by the removal of the lath and plaster partitions, leaving the old oak beams, which show the construction of the house. A portrait of Shakespeare is shown, carefully preserved in a fire-proof safe, but the authenticity of the picture is doubtful. In the same rooms are two old signs announcing that "The immortal Shakespeare was born in this house."



H. Baker, photo.]

THE ROOM IN WHICH SHAKESPEARE WAS BORN.

The museum contains many interesting objects, including documents bearing the sign, or signature, of Shakespeare's father, mother, brother, daughters and granddaughter; deeds relating to his property, and the only letter in existence addressed to him.

The library above contains numerous engravings, and pictures of the church and town, and a most valuable collection of manuscript books, illustrated with drawings, relating to the history of the district. There are some old tiles which came

from the Church, one of them, supposed to be of about 1450, has a curious inscription :

“ Thenke—mon—yi—liffe
 Mai—not—eū—endure
 Yat—yow—dost—yi · self
 Of—yat—you—art—sure
 But—yat—you—kepist
 Vn—to—sectur—cure
 And—eū—hit—avail—ye
 Hit—is—but—aventure ”



11. Baker, photo.]

THE LIBRARY, SHAKESPEARE'S BIRTHPLACE.

Mr. Richard Savage, the librarian, renders it thus :

“ Think man thy life
 May not ever endure
 That thou doest thyself
 Of that thou art sure
 But that thou keepest
 Unto thy executor's cure
 And ever it avail thee
 It is but a venture.”

The Guild Chapel.—To the antiquarian the buildings of the old Guild of the Holy Cross will have the greatest charm, as they are almost unique. The chapel stands at the corner of Chapel Lane. The date of the foundation of the Guild is not known, but in 1296 Robert de Stratford (afterwards Bishop of Chichester), obtained permission from Godfrey Giffard, Bishop of Worcester, for the Guild to build itself a hospital and chapel. There does not seem to be any trace of that chapel, as the



H. Baker, photo.]

THE GUILD CHAPEL AND CORNER OF THE SITE OF NEW PLACE.

earliest part of the existing building is the chancel, which appears to be of fourteenth century work, and the nave, tower and porch were rebuilt in the fifteenth century by Sir Hugh Clopton, who was Lord Mayor of London in 1492, and whose name so frequently occurs in the history of Stratford.

Mr. Toulmin Smith, in his "English Guilds," gives a translation of a deed, dated 1389, in which the following passage appears, "as to the source of foundation and beginning and continuation of this Guild, the Guild has lasted and its beginning was from the time whereunto the memory of man reacheth

not, and there are and always have been two Wardens of the Guild, who are bound to manage and gather in all the profits of the houses and rents belonging to the Guild, rendering an account thereof to the brethren and sisteren of the Guild."

Leland says, "There is a right goodly Chappell in a fayre Street towards the South Ende of the Towne dedicated to the Trinitye. This Chappell was newly reedified by one *Hugh Clopton*, Major of *London*."

The interior of the Guild Chapel contains few objects of interest except the font which was formerly in the parish church,



H. Baker, photo.]

ST. HELENA'S QUEST OF THE TRUE CROSS.

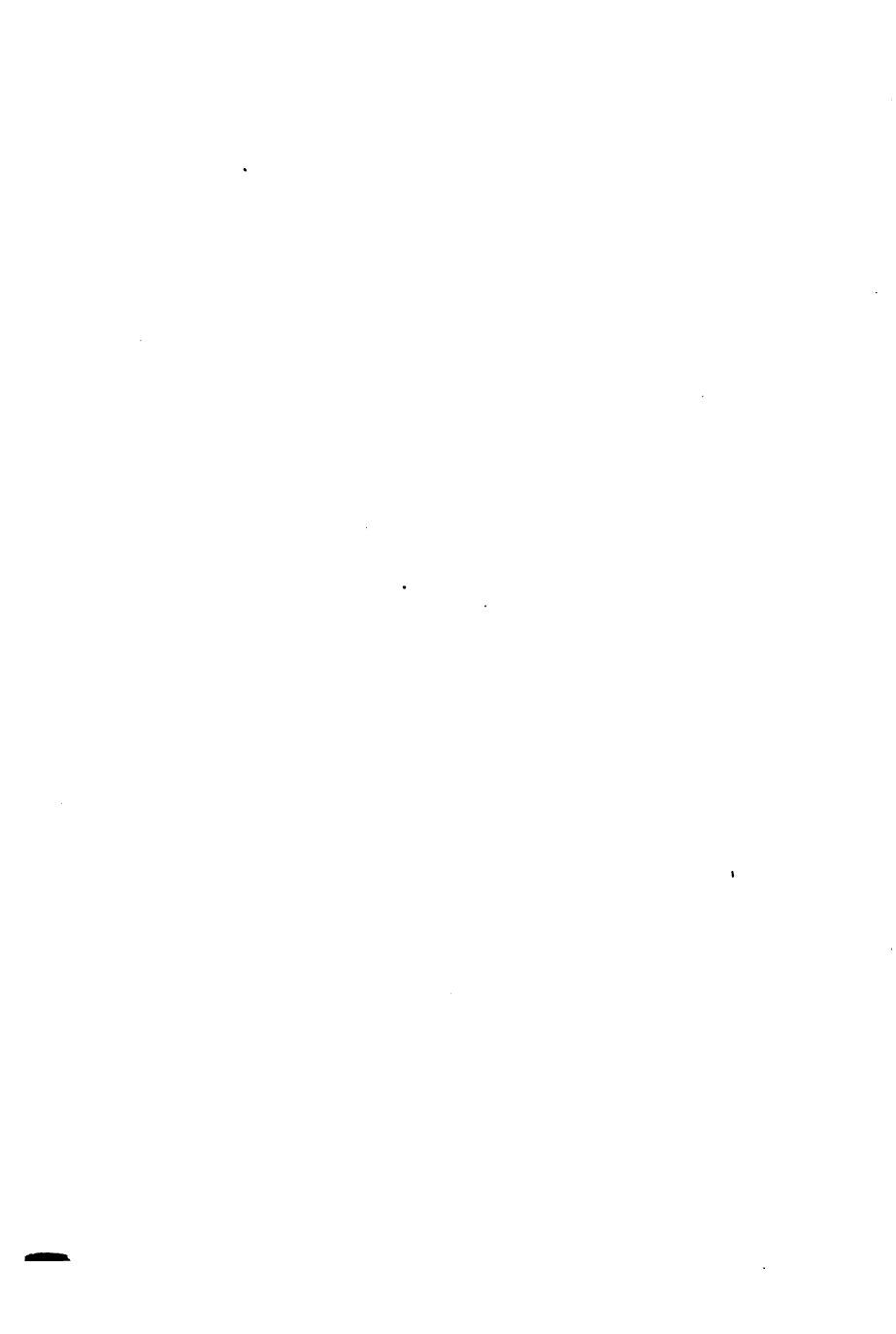
Copy of wall painting formerly in the Guild Chapel, by permission of the Shakespeare Memorial Association.

and appears in the old picture of the interior now at the Birth-place, p. 24, and some slight traces of frescoes that may be detected beneath the whitewash on the walls. In 1804 it was found that the walls were covered with paintings. The largest was over the chancel arch and represented the Day of Judgement, a favourite subject for that position. The pictures in the nave represented, among other subjects, St. George slaying the Dragon and the murder of Thomas à Becket, while those in the chancel illustrated the finding of the true Cross by St. Helena. The paintings were soon whitewashed and painted over, but fortunately before they were destroyed Thomas Fisher accurately copied them and published them in a book "The



H. Baker, photo.]

COPY OF WALL. PAINTING, "THE DAY OF JUDGEMENT," FORMERLY IN THE GUILD CHAPEL.



Paintings of Stratford." A copy of it can be seen in the library of the Shakespeare Memorial, which stands at the other end of Chapel Lane. The reproductions are from this book, by the permission of the Committee.

In Stowe's copy of Leland's Itinerary, after the words quoted above regarding the Guild Chapel, the following note is added : "About the body of this Chaple was curiously painted the Daunce of Deathe commonly called the Daunce of Powles, because the same was sometyme there paynted abowte the Cloysters on the North-West syd of Powls Church, pulled downe by the Duke of Somarset, tempore E. 6."

This no doubt referred to the large painting of the Day of Judgement above the chancel arch. There is a large painting of the same subject above the chancel arch of a church at Salisbury, in excellent preservation, and remains of similar paintings are found in several other churches in the same position.

The nave of the chapel is lighted by four good Perpendicular windows on each side.

A tablet was erected to the memory of Sir Hugh Clopton, bearing the following inscription :

"This monumental table was erected A.D. 1708, at the request of the Corporation (by Sir John Clopton, of Clopton, Knt., their Recorder) in memory of Sir Hugh Clopton, Knt. (a younger branch of yt. ancient family), whose pious works were so many and great, they ought to be had in everlasting remembrance, especially by this town and parish, to which he was a particular benefactor, where he gave £100 to poor housekeepers and 100 marks to twenty poor maidens of good name and fame to be paid at their marriages. He built ye stone bridge over Avon, with ye causey at ye west end ; farther manifesting his piety to God, and his love to this place of his nativity, as ye Centurion in ye Gospel did to ye Jewish Nation and Religion by building them a Synagogue ; for at his sole charge, this beautiful Chappel of Holy Trinity was rebuilt temp. H. VII., and the Cross Ile of ye parish church. He gave £50 to ye repairing bridges and highways within 10 miles of this town. This charitable Gent died a Bachelor 15th Sept. 1496, and was buried in St. Margaret's Church, Lothbury, London."

The north porch, although terribly worn by wind and weather, is a characteristic piece of late fifteenth century work. The

doorway is surmounted by an ogee crocketed moulding, leading up to an empty niche. On either side is the half-length figure of an angel carrying shields, once bearing the arms of Sir Hugh Clopton, the Woolstaplers' Company (of which Sir Hugh was a member), the city of London, and of the town of Stratford; but the stone is so worn by time and weather that the armorial bearings are gone and the angels themselves are fast crumbling away.



H. Baker, photo.]

THE GUILDHALL.

The Guildhall.—The ancient Guildhall adjoins the chapel. It is a long narrow room of timber and plaster, on the ground floor. It is believed to have been originally built in 1296 by Robert de Stratford, afterwards Bishop of Chichester and Lord Chancellor, but the present room appears to have been rebuilt in the fourteenth or fifteenth century, possibly at the time that Sir Hugh Clopton built the nave and tower of the Guild Chapel.

The Guild was dissolved and its property confiscated in the first year of Edward VI. The administration of public affairs

fell into a state of chaos as the Guild had become the governing body of the town, and six years later a portion of its property was restored to the town, and a bailiff or mayor and fourteen aldermen were appointed to manage public business, and this room was used as the meeting-place of the new Corporation until the time of Charles I., when a town-hall was built. The lands which provided a revenue for the Guild Chapel were given at the same time to the Corporation, to whom the chapel belongs.

In 1892 the plaster which covered the outside of the building was removed, and at the same time the north end of the hall, which had been divided off for a fire-engine station, was thrown open into the hall. About the same time some traces of wall-painting were discovered at the south end, where the dais had stood, they are now carefully covered with glass; the centre panel contains a representation of our Saviour on the Cross, with a figure on each side no doubt the Virgin Mary and St. John. Would that all restorations were carried out with the care and judgement that was bestowed on this case. The exterior of the Guild Chapel will soon need repair, and it is to be hoped that it will be done in the same manner as the Hall. It was in this room that the annual feast of the Guild was held. The document already quoted gives a quaint account of this festival: "It is further ordained that each of the Brethren and Sisteren shall give twopence a year at a meeting, which shall be held in Easter week, in such manner that brotherly love shall be cherished among them and evil speaking driven out, that peace shall always prevail among them and true love be upheld. And every Sister of the Guild shall bring with her to this feast a great tankard; and all the tankards shall be filled with ale and afterwards the ale given to the poor. So likewise shall every brother do. But before that ale shall be given to the poor, and before any brother or sister shall touch the feast in the hall, where it is accustomed to be held, the Brethren and Sisteren there gathered together shall put up their prayers that God and the Blessed Virgin and the much-to-be-venerated Cross in whose honour they have come together, will keep them from all sins and ills. And if any Sister does not bring her tankard she shall pay a halfpenny, and also if any Brother or Sister shall, after the bell has sounded, quarrel or stir up a quarrel he shall pay a halfpenny."

Beneath the paintings at the south end, the mortice holes of a low platform can be seen ; it was the dais on which the Mayor and other notabilities sat at meetings and other functions. On this same platform the companies of strolling players who visited the town were occasionally permitted to give performances. For in those days "all fencers, bearwards, common players of interludes and minstrels, unless belonging to any baron of the realm, or person of greater degree, wandering abroad without the license of at least two justices, were liable to be grievously whipped and burnt through the gristle of the ear with a hot iron of the compass of an inch." Shakespeare himself is believed to have belonged to the Earl of Leicester's Company, who visited Stratford in 1587, and performed in this room, and were rewarded by the town chamberlain.

There is little doubt that Shakespeare saw his first play in this room, when he was between four and five years old ; for the earliest recorded appearance of players was in 1569, during the time his father was High Bailiff.

The windows were not glazed, but were protected by upright oak bars, and it would be possible for people outside the building to see and hear the proceedings within, whether judicial or entertaining. The Armoury is a room opening from the Guildhall containing some good panelling of late Elizabethan date. There is a large painting over the fire-place of the Royal arms, which, as we learn from the town records, dates from 1660, and points to the public rejoicing at the restoration of Charles II.

The Grammar School is over the Guildhall. Leland tells us that "there is a Grammer Schoole on the Southe syde of this Chappell of the foundation of one *Jolepe* Mr of Arts ; borne in *Stratford*, whereabout he had some Patrimony, and that he gave to this Schoole."

The large room of the school, until the summer of 1896, was divided by an unsightly partition ; its removal is a great gain to the appearance of the school. The roof is supported by huge beams of oak, as sound and firm as the day it was built.

The school owes its existence to the Guild, and it is supposed to have been intended, at first, for the education of the children of the members. The date of its foundation is not known, but there are references to a schoolmaster as early as 1402, and to the school itself up to 1482, when Thomas Joliffe (the *Jolepe*

of Leland), a priest of the Guild, in the reign of Henry VI., gave land at Stratford and Dodwell for its maintenance, and so gave it a firm foundation, and he is usually described as its founder. When the Guild was suppressed in 1547, the King's Commissioners diverted the revenue to the Crown, but in 1553 Edward VI. restored some of its property and founded the King's School.

At the survey of Henry VIII. the schoolmaster had an



H. Baker, photo.]

THE GRAMMAR SCHOOL.

annuity of £10. John Combes was steward and had a fee of 20s. per annum, a cook, servitor to the priests had 10s., a clerk serving in the chapel had 4s., and a collector of rents, £1 6s. 8d.

There can be no doubt that it was in this room that Shakespeare learned his "small Latin and less Greek," and probably spent seven years at school, until family misfortunes made it necessary for him to leave, in order to help his father in his trade as glover and wool-stapler. At the south end of the room is a small Lobby, a room of curious shape, as it is

built between the school and the tower of the chapel. The modern ceiling was removed a few years ago and the walls found covered with the initials of many generations of school-boys.

The Council Room opens at right angles, near the south end of the schoolroom. It contains a good Jacobean desk or table. On the west wall two large roses are painted, one a red rose with a white centre, the other white with a red centre, intended no doubt to commemorate the marriage

of Henry VII. and Elizabeth of York in 1485.

A small staircase leads down to the Armoury, past a small room in which nearly three thousand documents were found in 1887. They are being examined by Mr. Richard Savage, Librarian to the Birthplace Trustees, but so far none have proved to be of any special interest.

The desk which is traditionally associated with Shakespeare, has been removed from the school and is preserved in the Birthplace Museum.



H. Baker, photo.]

ENTRANCE OF GRAMMAR SCHOOL.

Across the playground there is an interesting "Pedagogues's House" of timber, probably later in date than the school.

Next to the school and Guildhall is a row of almshouses connected with the Guild; they accommodate twelve men and twelve women, but in the time of Henry VIII. they had "10 poore Folkes."

New Place.—Opposite to the porch of the Guild chapel is a public garden with some curious gratings set in the turf.

It is the site of New Place, the house in which Shakespeare lived on his return to Stratford, and in which he died on April 23rd, 1616. The house was built by Sir Hugh Clopton in the reign of Henry VII., and is described by Leland as a "pratty house of brick and timber." Sir Hugh devised the house to his nephew and described it as the Great House. In 1563 it was sold to William Bott, who sold it before 1570 to William Underhill, whose family sold it in 1597 to Shakespeare for



H. Baker, photo.]

THE GRAMMAR SCHOOL LIBRARY, FORMERLY THE COUNCIL ROOM.

£60 (equal to about £500 of our money). Shakespeare by his will left it to his daughter, Susannah Hall, at her death it passed to her daughter, Lady Barnard, the last descendant of Shakespeare. After her death it was sold to Sir Edward Walker, whose only daughter married Sir John Clopton, and it thus came back to the Clopton family. Sir Hugh built a new front and it was sold by his son-in-law to the Rev. Francis Gastrell in 1753. This reverend gentleman cut down the mulberry tree (said to have been planted by Shakespeare),

because he was annoyed by the number of visitors who wished to see it, and also because he said it made the house damp. He also objected to pay the sum assessed for the relief of the poor because he spent some months of each year at Lichfield, and "in the heat of his anger declared *that* house should never be assessed again, and to give his imprecation due effect the demolition of New Place soon followed; for in 1759 he razed the building to the ground, and left Stratford amid the rages and curses of its inhabitants." The site was purchased



NEW PLACE, THE GUILD CHAPEL, HALL AND GRAMMAR SCHOOL.

From Wheeler's "Stratford."

in 1861 by subscription and placed under the control of Trustees. Henrietta Maria, Queen of Charles I., visited Stratford in 1643, on her way to meet the King at Kington, and stayed at New Place for two days.

The gratings in the turf cover what is left of the walls, and the old well remains still, nearly covered with ivy.

On the left of the site of New Place is the house once occupied by Thomas Nash, who married Shakespeare's granddaughter, Elizabeth Hall. It is now a public museum containing some interesting furniture and pictures. Among them



THE HOME OF JUDITH SHAKESPEARE.

is the old shovel-board from the "Falcon Inn" opposite, it is a table 16 ft. 4 in. long and 3 ft. wide, and was used for the old game of shove-penny.

Close to the museum is a picturesque old house of "tymbre," known as the "Five Gables," some of the old quarrel-paned windows have been lately uncovered, which are said by some to be glazed with horn, but a close examination proves them to be glass, as they are like most ancient glass, full of minute air bubbles.

At the corner of the High Street and Bridge Street there is a building of considerable interest, as it is the house in which Shakespeare's daughter Judith lived for thirty-six years, from 1616 to 1652, after her marriage with Thomas Quiney. Thomas was the son of Richard Quiney, whose letter to Shakespeare, asking the loan of thirty pounds, is still preserved in the Library of the Birthplace. It is the only letter addressed to Shakespeare that has been preserved.

The house is much older than its outward appearance would lead one to imagine, for in the Corporation records is a deed to the effect that in the sixth year of Richard II. (1382-1383), "one John Taylor, cousin and heir of Master William de Shotterich, granted to Roger de Ulbarewe, among other messuages, one cellar at ye corner in ye Hye Stret, opposite ye Cross called Wynceler." In 1400-1401 and 1423-1424 other grants were made. Sometime the house became known as the "Caydge" or prison, and in the fifteenth century passed into possession of the Guild of the Holy Cross. Upon the suppression of the Guild, in the first year of Edward VI., it was held by the Crown, until the Corporation was established six years later, and endowed with the possessions of the suppressed Guild. The Corporation records contain several leases showing the property changed hands several times until Thomas Quiney obtained it from his brother-in-law, William Chandler, and carried on in it the business of a vintner. The slopes for rolling casks into the cellar still remain, and the cellar itself is of considerable antiquity, the walls being of rubble masonry, five or six feet thick. Mr. Fox, the present occupier is always pleased to show the building to visitors.

Thomas Quiney appears to have prospered at first during his residence in the house. Three sons were born, but none lived beyond childhood. In 1621 Quiney was appointed Chamber-

lain, or keeper of the Corporation accounts, and he afterwards held the office again. Some years later he was fined for



H. Baker, photo.]

HARVARD HOUSE, FORMERLY JOHN ROGERS'.

swearing and for "suffering townsmen to tippell in his houss." He appears to have become unsuccessful in business, and in 1652 joined his brother in London. His wife, Judith, remained

in Stratford and died in 1662, and was buried in the parish church, but her grave has not been identified. The large sign at the corner of the house is interesting, as the long ornamental rod which helps to support the sign is the identical piece of ornament which can be seen in the old picture of the church, and formed part of the rod by which the old chandelier was suspended in the centre of the nave. The flower in hammered iron, which stands on the horizontal support of the sign, was formerly part of the sign of the old "Swan Inn," which stood in the Middle Row in Bridge Street. For this street, now the widest in the town, at one time had a row of houses down the middle; some of these houses were standing in 1858.

The building known as the Harvard House stands in High Street, nearly opposite the Town Hall. It is by far the finest in the town, and is, fortunately, unrestored. It was built in 1596 by Thomas Rogers, an Alderman of the town; his daughter married John Harvard, of Southwark; their son emigrated to America in 1634, and founded Harvard University. The interior of the house has some fine carved chimney-pieces.

There are some interesting houses of brick and timber in Rother Street and the Rother Market (market for horned cattle), and in the centre of the latter stands a stone building, forming a clock tower and fountain. It is the gift of Mr. George Washington Child, of Philadelphia, in commemoration of the Jubilee of Queen Victoria in 1887.

The River and Bridges.—Bridge Street on a market day is interesting, as the little booths and the carriers' carts which have brought the villagers from all round the district are quite picturesque; but the bridge itself is still more interesting. It was one of the many gifts of Sir Hugh Clopton to his native town. It crosses the river from east to west, "being confessedly the noblest edifice of its kind on this beautiful and extensive River." It is 376 yards long and 16 feet wide, but on the upper side it has been widened by the addition of a footpath carried on iron brackets. It has fourteen arches, with five smaller ones to carry a causeway, or approach to the bridge itself. In 1806 a stone pillar stood near the end farthest from the town bearing the arms of London and the Clopton family, and the inscription: "Sir Hugh Clopton, Knight, Lord Mayor of London, built this bridge, at his own proper expence in the reign of King Henry ye Seventh."

During the Civil War between Charles I. and the Parliament, part of the bridge, "by command from the Parliament, in pursuant directions from Col. Bridges, was broken downe, for securinge the county, and preventinge the incursions of the enemyes;" and in 1651 it was repaired, by order of the Sessions, at the expense of the county. The building of this grand bridge was a munificent gift to the town, and, moreover, one greatly needed, for Leland, who saw it in 1530, reports that

"Hugh Clopton aforesaid made also the great and sumptuous Bridge



H. Baker, photo.]

THE CLOPTON BRIDGE.

upon Avon, at the East Ende of the Towne, which hath 14 great Arches of stone, and a long Causey made of Stone, lowe walled on each syde, at the West Ende of the Bridge. Afor the tyme of Hugh Clopton there was but a poore Bridge of Tymbre, and no Causey to come to it; whereby many poore Folkes and other refused to come to *Stratford* when Avon was up, or comminge thither, stood in jeopardye of Lyfe. The Bridge ther of late tyme was very smalle and ille, and at high Waters very hard to come by. Whereupon, in tyme of mynde, one Clopton, a great rich Marchant and Mayr of London, as I remember, borne about *Strateforde* having never Wife nor Children, convertid a great Peace of his Substance in good works in *Stratford*, first making a sumptuous new Bridge and large of Stone wher in the midle be a VI great Arches for the main Streame of Avon, and at eache Ende certen small Arches to bere the Causey, and so to pass commodiusly at such tymes as the Ryver riseth."

A little lower down the river is another bridge, quaint and not unpicturesque, of red brick, built in 1826 as part of a scheme for tramways.

The visitor should cross the Clopton bridge and turn to the right, into the fields reserved as a recreation ground for the town. And as the winding course of the Avon is followed, it is not difficult to understand that the great actor and poet, having gained fame and wealth, should have returned to the town of his birth to end his days in this quiet corner of Warwickshire. For a mind sensitive like his to all the sweet influences of natural beauty, and to the sentiment of early memories, could not but be irresistibly drawn by the charm of such a scene,—the placid river, the dark masses of rich foliage, and the stately church, which was venerable even in his day, standing proudly forth from the tall trees that half veil its beauty.

Still following the river, which was until recent times the principal commercial approach to the town from the outer world, the ruined lock and moss-grown weirs will be seen: a quarter of a century ago they enabled much traffic to reach Stratford from the sea. In consequence of their decay the river has been allowed to lose much of its calmness and beauty, and to become overgrown with rank weeds, to a degree which is, in some places, not only detrimental to its usefulness, but also to its picturesqueness. Doubtless here and there the river is more wild and romantic than when the Avon navigation was in full swing, but this does not compensate for the loss of dark lock gates and paddle weirs of old days which many can still remember. Below the mill, which probably stands on the site of the ancient one, the river is crossed by a modern foot-bridge, on the piers of an older one of the sixteenth century, this will take the visitor to Mill Lane, which leads to the church.

Not far from the end of the lime-tree avenue of the church-yard, a long plastered house called Avon Croft is worth noticing. It has the old-fashioned posts and rails in front, and a row of old pollard lime-trees, which is a favourite nesting place of one of the most beautiful of our wild birds, the nuthatch. A little farther on is Hall's Croft, an old house almost buried in wistaria, the site of the house of Dr. Hall, who married Shakespeare's elder daughter, Susanna. This part is known as Old Town, and in ancient documents is mentioned as Old

Stratford, to distinguish it from the newer part, called Stratford-upon-Avon.

The Shakespeare Memorial.—This building, by the river-side, contains a Library, an Art Gallery and a Theatre where memorial performances are given every year. It was built in 1877 at the initiation of Mr. Charles E. Flower, who gave the site. The Library contains about 8,000 volumes, a number steadily increasing, as every book or paper relating to Shake-



H. Baker, photo.]

THE SHAKESPEARE MEMORIAL, FROM THE GARDEN.

peare that can be procured is added, and readers come from all parts of the world to consult the books it contains. Above the Library is the Picture Gallery, containing a most interesting collection of pictures, including the permanent collection and others on loan from various owners. There is a valuable series of portraits of Shakespeare, and many portraits of actors and actresses associated with his plays. But without doubt the picture of supreme interest is the original portrait of Shakespeare, from which the engraving by Martin Droeshout for the

first folio edition of the plays was made. It is reproduced here by the kind permission of the Committee of the Memorial Association. It is dated 1609. Sir William Richmond, R.A., who carefully examined this picture recently (August, 1907), says, "It is in my opinion a contemporary portrait, and a portrait painted from life, not a fancy, or copy of the engraving. The



H. Baker, photo.]

PORTRAIT OF SHAKESPEARE, BY MARTIN DROESHOUT.

portrait is so alive in expression, so intelligent and passionate, that I feel convinced that it was painted by a no means incompetent artist, though not one of first-rate attainments, from life. The technique of the portrait is Italian, not English." Next in interest is the full-length portrait of Henry Wriothesley, Earl of Southampton, a patron and friend of Shakespeare, who dedicated the "Rape of Lucrece" and "Venus and Adonis" to him.

The garden of the Memorial stretches along the river-side,



H. Baker, photo.]

ANNE HATHAWAY'S COTTAGE.





H. Baker, photo.]

ENTRANCE OF ANNE HATHAWAY'S COTTAGE. THE LATE CUSTODIAN.

whence can be seen beautiful views of the distant church. A handsome Shakespeare Monument stands close to the theatre, the gift of Lord Ronald Sutherland Gower, who modelled the figures.

The Hathaway Cottage.—Anne Hathaway's Cottage stands in the pretty village of Shottery, about a mile across the fields from Stratford. It is hardly correct to call it a cottage, as it is one building, and not three cottages as at first it appears. It was a substantial farmhouse, for Richard Hathaway, the father of Agnes, or Anne Hathaway (either name was used at the period), was a well-to-do yeoman, and his will is still preserved. It was not an uncommon name in the parish, as there are



H. Baker, photo.]

GROUND FLOOR ROOM.

graves of thirteen Hathaways in Stratford church. The tradition that this house was the home of Shakespeare's wife appears to have a good foundation. It was owned by Hathaways until 1838, and it is still occupied by their descendants. Mrs. Baker, the former custodian, lived in the house for seventy-six years, and had shown it for fifty-eight years. She died there in 1899, aged eighty-six.

Only the centre part of the house is shown to visitors. The

lower room is exceedingly interesting, and probably remains much as it was built, with its old chimney-corner (now filled by a modern grate), its old settle and dresser and plate-rack. The pewter that once filled the plate-rack was sold by Mrs. Baker's



H. Baker, photo.]

OLD BEDSTEAD AND RUSH MATTRESS.

father within her recollection. The old squat bottle of black-green glass, and the wooden platter (a flat square piece of wood with a large shallow depression in the centre for meat, etc., and a small depression in one corner for salt) should be examined.

The house and furniture have been purchased by the Trustees of the Birthplace, and are under their care.

Perhaps the most interesting room in the house is the bedroom upstairs, containing a four-post bed with panelled top, probably quite as old as Anne Hathaway's time. But the rush mattress upon it is of even greater interest. It is of considerable thickness now, and when new would be much thicker, and soft and springy, making a comfortable bed. It must not be imagined that such rush beds were used by the poorer classes only, for it is not at all unusual to find great noblemen represented lying on such beds in monuments of Elizabethan date. In the Beauchamp Chapel at Warwick there is a fine instance in the tomb of Ambrose Dudley, Earl of Warwick, where he is represented in the robes of a Knight of the Garter lying upon a rush bed with the end rolled up to make a pillow. A similar instance can be seen in Tenbury church, where Sir Thomas Acton, father-in-law of Sir Thomas Lucy of Charlecote, is represented on a similar rush bed. It is probable that this one at Shottery was the best bed, and was handed down from one generation to another. (Shakespeare leaves his second-best bed to his wife in his will.) The sheets of old hand-spun flax are still upon it, and were probably woven in the village, as they are in narrow widths, joined together with open needlework of a beautiful pattern. These sheets were reserved for special occasions, such as christenings and funerals, and were last used on the death of old Mrs. Baker, who had shown them to visitors for more than fifty years.

Charlecote.—About four miles from Stratford, on the road to Warwick, are the gates of Charlecote Park, and a walk of about a mile through an avenue of gigantic lime-trees brings one in view of the house. There are few finer examples of the ancestral homes of England than Charlecote, with its magnificent park, through which the red deer roam, and its terraces reaching from the house right down to the river. But fine as it is, it would not have been so famous had it not have been traditionally associated with Shakespeare. It has been rather the fashion to discredit the story of the deer-stealing, but it is an incident that may easily have happened, and the opening scene of the "*Merry Wives of Windsor*," shows that the poet had a grudge against a Midland county magnate, satirized under the name of Justice Shallow, whose arms bore the luce or pike,



H. Baker, photo.]

CHARLECOTE HOUSE.

and also that the grudge had some connection with deer poaching; and in the second part of "Henry IV.," Falstaff speaks of Justice Shallow as that "old pike." The story is as old as the latter part of the seventeenth century, and is accepted in its entirety by the inhabitants of the locality. The boys who wait about the door of Shakespeare's Birthplace to waylay visitors on the chance of acting as guides, will sometimes endeavour to show their capabilities for the post by saying, "Tell you all about Shakespeare, sir, how he stole the deer and gave it to the poor."

Mr. H. D. Trail has expressed the general feeling in felicitous words.

"We may be quite sure that the highly respected county family who are still seated on that ancient estate, would regret the refutation of the legend, and that they have long since forgiven the poet his dramatic revenge upon their ancestor. After all it has perpetuated their name as nothing short of some great service to the state could otherwise have done. The whole episode is full of the pathetic humorous. The creator of Shallow sleeps in Stratford church and but a few miles away are the descendants of Shallow still occupying the mansion where the ever memorable feud began. All the continuity of English local life, all the Englishman's attachment to birth-place, and love of home come out in the legend as it has been told for generations. Let us hope no modern Shakespearean critic will ever find the means of proving to us that Lucy was not Shallow, or that Shallow was not Lucy, but 'another gentleman of the same name.'

"For think of the irony of Fate as it stands! A long line of right worshipful county magnates succeed one after another, in the same family, each filling in turn the local offices of dignity, 'custalorum and ratalorum too,' each in turn an object of admiration and respect to his humbler neighbours, but each to the larger world beyond the Warwickshire boundaries as unknown as his respectful admirers themselves. Thus for generations have they filed from one darkness to the other,—out of the pre-natal into the post-vital gloom, across that narrow slip of light which men call life,—when suddenly one of them is singled out of the procession and placed on high upon a pedestal, under a ray that pierces the very deepest of the death shadow, where, behold, he stands for ever immortal amid the laughter of mankind. And all because he happened to fall foul of a local woolstapler's son."

The present house was built in 1558 by the Sir Thomas Lucy above referred to, and remains as it was built, except that a dining-room and a library have been added. The porch is said to have been built specially for a visit of Queen Elizabeth in 1575, who is believed to have breakfasted at Charlecote on her way to Kenilworth; the addition of the porch, which has the royal arms and the letters E R carved

upon it, makes the plan of the house form the letter E. There does not seem to be any reliable evidence of this addition for the queen's visit, and some authorities declare that Elizabeth never was at Charlecote.

The Great Hall is a very fine room and contains a most interesting series of family portraits from the present owner, Mrs. Fairfax-Lucy, back to the builder of the house, who is represented with his family, in a large picture over the fire-



H. Baker, photo.]

THE GREAT HALL, CHARLECOTE.

place. There is also a large table, inlaid with precious marble, which came from the Borghese Palace. The dining-room contains many fine pictures and a suite of ebony furniture inlaid with ivory, given by Queen Elizabeth to Robert Dudley, Earl of Leicester, in 1575.

The detached gatehouse is an interesting feature, as there are few of Elizabethan date remaining; the lower story was the porter's lodge, the upper one a banqueting hall.

The Charlecote estates have been in possession of the present

family since 1189; and in 1216, William, son of Walter de Cherlecote, took the name of Lucy. In the reign of Henry III. Sir William Lucy founded a priory at Thelsford, about eight miles away; there are, however, no remains of it except the fishponds.

The church at Charlecote was built in 1853, on the site of an older building, but it has a font which is apparently of Saxon date. The modern mortuary chapel is so dark that the magnificent monuments of the Lucy family can scarcely be



THE DINING-ROOM, CLOPTON HOUSE.

seen. They represent Sir Thomas (of Shakespearean fame), who died in 1600, and his wife Joyce, one son and one daughter; a second Sir Thomas, who died in 1605, and his wife Constance, six sons and eight daughters; and a third Sir Thomas, who died in 1640, and his wife who died in 1648. The figures on this last monument are by the celebrated sculptor Bernini.

Clopton House, the residence of Sir Arthur Hodgson, K.C.M.G., chairman of the Trustees of Shakespeare's Birth-place, is about a mile and a half to the north of Stratford.

The manor was granted in 1228 by Peter de Montfort (probably a relative of the Earl of Leicester who played so important a part in the reign of Henry III.), to Robert or John Clopton, and descended to Thomas, the elder brother of the Sir Hugh Clopton so often mentioned. Thomas Clopton built "a fair chapel" and obtained permission from the Pope to have



CLOPTON HOUSE.

service celebrated there. The oldest part of the house is at the back and appears to date from the Tudor period; but it was practically rebuilt by Sir Edward Walker, Garter King-at-Arms, in 1665. In 1830 many alterations were made, especially to the exterior. A sunk fence marks the position of the former moat, and behind the house there are a series of fishponds, and

a covered well with the date of 1686. The dining-room, panelled with oak, has a bay window with armorial bearings of the Clopton family. There are some very interesting portraits, one of the finest being George Carew, Earl of Totnes and Baron of Clopton, who was married at Stratford, May 31st, 1580, to Joyce, daughter of William Clopton. They are represented in a gorgeous tomb in the Clopton Chapel. He let Clopton House to Ambrose Rookwood, one of the principal conspirators in the Gunpowder Plot. Rookwood was visited at Clopton by his associates in the plot ; and the bailiff of Stratford, on searching the house, found a bag filled with "copes, vestments, crosses, crucifixes, chalices, and other massing reliques."

It has been suggested that Clopton was indicated by Shakespeare as the scene of the "Induction" to the "Taming of the Shrew."

In the roof of the house there is an interesting room, usually known as the priests' room and meeting place of the Gunpowder Plot conspirators.

A number of texts are painted on the walls, and the room appears much more like a post-Reformation chapel, than a hiding place for priests, or a meeting room of fanatical Catholics.

CHAPTER V.

PATRONS AND INCUMBENTS OF THE CHURCH AND COLLEGE.

PATRONS OF THE RECTORY. Bishops of Worcester.

RECTORS.

Mauritius, <i>inter annos.</i> 1200 to 1212	
Nicholas de Wildebroc.	1245
William de Grenefeld.	1294
John de Cadamo.	1300
James de Anisio.	1310
John Vanne.	1313
Henry de Hastings.	1316
William de Estaniaco.	1319
Robert de Stratford.	1319

First master of the Guild of the Holy Cross, being appointed by Godfrey Giffard, Bishop of Worcester. In 1296 he superintended the building of a chapel for the Guild. Rector of Overbury. Procured letters patent from Edward III. for paving the streets of Stratford. Keeper of the Great Seal in June, 1333, in the absence of his brother, Archbishop of Canterbury and Lord Chancellor. Keeper of the Great Seal, 1335. Succeeded his brother, John de Stratford as Lord Chancellor. Bishop of Chichester, 1337. Committed to the Tower by Edward III. on suspicion of detaining supplies. Chancellor of the University of Oxford, where he settled a violent feud among the students, said to number 30,000. Lord Chancellor of England in 1340. Died at Aldingburne, April 9th, 1362.

John Geraud.	1334
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PATRONS AND INCUMBENTS.

91

PATRONS OF THE CHANTRY.	WARDENS.	
John, Bishop of Winchester.	John de Offchurch.	1331
	John de Suthwaltham.	1336
Bishops of Worcester.	John Geraud.	1339
	Hugh de Ferrariis.	1354
	William de Boys.	1368
	William Hulle.	1379
	Thomas at Neude.	1384
	Thomas Mile.	1384
	Simon Sloley.	1414

PATRON OF THE COLLEGIATE CHURCH.	DEANS.	
Bishops of Worcester.	Richard Praty, A.M.	1423
	Henry Sever.	1436
	Thomas Balshall, D.D., rebuilt the chancel.	1465
	Ralph Collingwode, D.D.	1491
	Prebendary of Beckhill, York, 1487. Dean of St. Mary's, Warwick, 1507. Archdeacon of Coventry, which he resigned, 1510. Dean of Lichfield, 1512. Died, 1518.	
	John Bell, D.D.	1518
	Anthony Barker.	1526

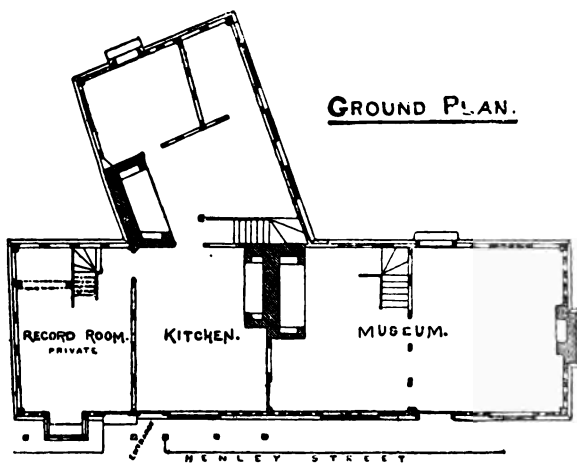
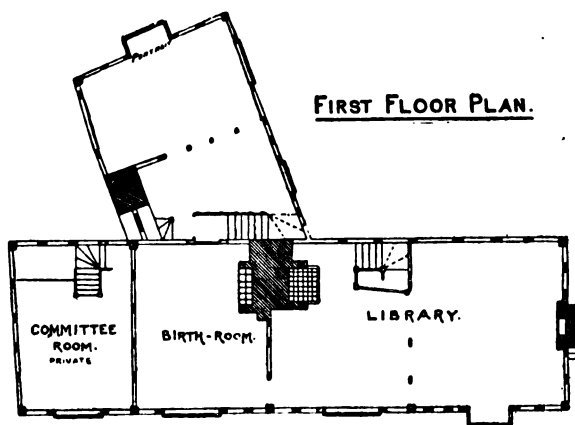
PATRONS OF THE VICARAGE.	VICARS.	
John, Duke of Northumberland, in the year 1549.		
Edward VI., <i>in eodem anno</i> .		
Duke of Northumberland, in 1553.		
Queen Mary.	Roger Dioos.	1553
Queen Elizabeth.	John Brechgirdle, A.M.	1560
	Henry Heycroft.	1569
Ambrose, Earl of Warwick.	Richard Barton.	1584
Richard Alchurch.	John Rushton.	1589
Edward Greville, Esq.	John Bromhall.	1589
	Richard Bifeild.	1596
	John Rogers.	1610
James I.	Thomas Wilson, B.D.	1619
Charles I.	Henry Twitchet, A.M.	1640
	Alexander Beane.	1648
	Said to have been put in by the Cromwell Party.	

Charles II.	John Ward, A.M.	1662
Charles, Earl of Dorset and Middlesex.	Josiah Simcox, A.M.	1681
	John Trapp, A.M.	1682
	Richard Croft, A.M.	1684
	John Oveington, A.M.	1701
	John Jackson, A.M.	1701
	Thomas Willes.	1702
	Nicholas Brady, D.D.	1702
	In conjunction with Nahum Tate, Poet Laureate, he made a metrical version of the Psalms, which was authorized by the king to be used in churches, in 1696. It superseded the older version of Sternhold and Hopkins.	
Lionel, Duke of Dorset.	Richard Synge, A.M.	1705
	Walwyn Meese, A.M.	1709
	Edward Deane, A.M.	1729
	Edward Kenwrick, A.M.	1736
Charles, Duke of Dorset.	Stephen Nason, A.M.	1763
John Frederick, Duke of Dorset.	James Davenport, D.D.	1787
	John Clayton.	1842
	Henry Harding.	1848
	John Granville.	1855
	John Day Collis, D.D.	1867
Lord Sackville.	George Arbuthnot.	1879

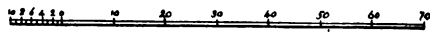
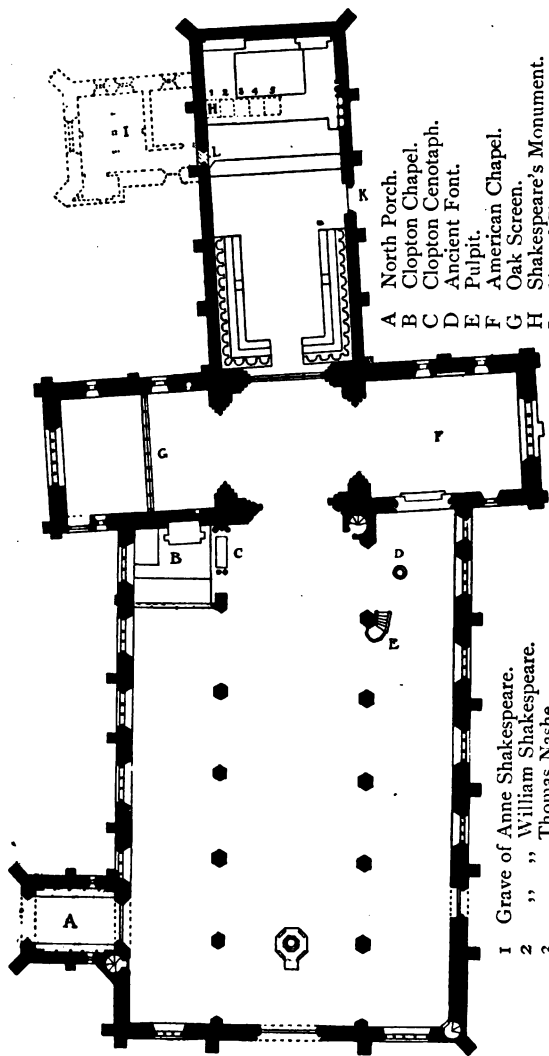
The list of Incumbents is taken from Wheler's book down to 1787.

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PLANS OF SHAKESPEARE'S HOUSE.



SCALE OF FEET

PLAN OF TRINITY CHURCH.

- A North Porch.
- B Clopton Chapel.
- C Clopton Cenotaph.
- D Ancient Font.
- E Pulpit.
- F American Chapel.
- G Oak Screen.
- H Shakespeare's Monument.
- I Site of Charnel House.
- K Priest's Door.
- L Built-up Doorway to Charnel House.

- 1 Grave of Anne Shakespeare.
- 2 " " William Shakespeare.
- 3 " " Thomas Nashe.
- 4 " " John Hall.
- 5 " " Susanna Hall.



CHISWICK PRESS : CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

